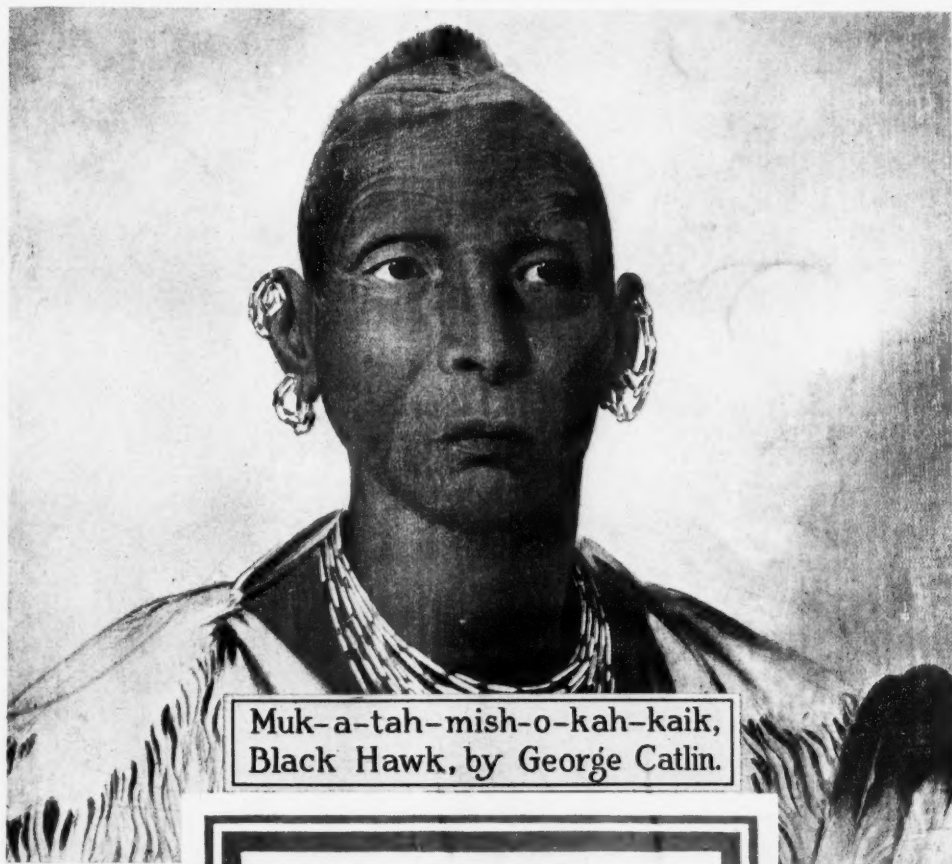


VOL. VIII, No. 2

HARVARD UNIVERSITY
CLASSICAL DEPARTMENT

APRIL, 1919

ART AND ARCHAEOLOGY



Muk-a-tah-mish-o-kah-kaik,
Black Hawk, by George Catlin.

Published by
THE ARCHAEOLOGICAL INSTITUTE OF AMERICA

\$

T

V

CA

Th

Th

Th

Th

Cu

Bo

be s

usc

\$3.00 THE YEAR

50 CENTS THE COPY

ART AND ARCHAEOLOGY

An Illustrated Bi-Monthly Magazine

PUBLISHED AT WASHINGTON, D.C., BY

THE ARCHAEOLOGICAL INSTITUTE OF AMERICA

(TITLE REGISTERED U.S. PATENT OFFICE)

VOLUME VIII

MARCH-APRIL 1919

No. 2

EDITOR-IN-CHIEF
WILLIAM H. HOLMES

DIRECTOR AND EDITOR
MITCHELL CARROLL

INSTITUTE COMMITTEE ON
PUBLICATIONS

JAMES C. EGBERT
Ex-officio as President of the Institute
W. H. HOLMES
JAMES M. PATON



BOARD OF EDITORS

HOWARD CROSBY BUTLER
CHARLES UPSON CLARK
ALBERT T. CLAY
CHARLES T. CURRELLY
EDGAR L. HEWETT
J. B. STOUGHTON HOLBORN
MORRIS JASTROW
FISKE KIMBALL
DAVID M. ROBINSON
HELEN WRIGHT

CONTENTS

CATHEDRALS OF THE WAR ZONE IN FRANCE—II. NOTRE DAME DE LAÏN	Arthur Stanley Riggs	67
Nine illustrations		
THE AMERICAN INDIAN IN PAINTING	H. Chadwick Hunter	81
Thirteen illustrations		
THE VICISSITUDES OF ATHENS	William Hyde Appleton	97
Five illustrations		
THEODORE ROOSEVELT IN SCULPTURE	Frank Owen Payne	109
Three illustrations		
THEODORE ROOSEVELT (Poem)	Wendell Phillips Stafford	114
CURRENT NOTES AND NEWS		115
Memorial Windows of the American Red Cross Building—Three illustrations.		
Roosevelt and the Fine Arts—The Museum Requirements of the Nation.		
A Ministry of Fine Arts—Ovid in Bulgaria—Annual Convention of American Federation of Arts—Meeting of College Art Association of America—XXth International Congress of Americanists.		
BOOK CRITIQUES		124

TERMS: \$3.00 a year in advance; single numbers, 50 cents. Instructions for renewal, discontinuance, or change of address should be sent two weeks before the date they are to go into effect.

All correspondence should be addressed and remittances made to ART AND ARCHAEOLOGY, the Octagon, Washington, D. C.. Also manuscripts, photographs, material for notes and news, books for review, and exchanges, should be sent to this address.

Entered at the Post Office at Washington, D. C., as second-class mail matter. Acceptance for mailing at special rate of postage provided for in section 1103, Act of October 3, 1917, authorized September 7, 1918.

Copyright, 1919, by the ARCHAEOLOGICAL INSTITUTE OF AMERICA.

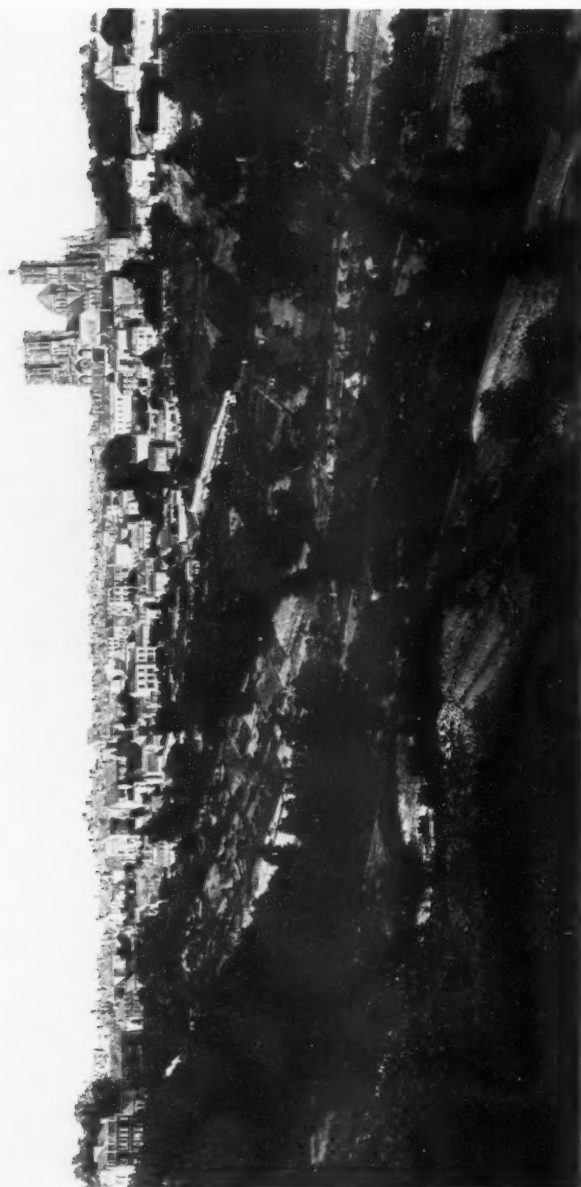


Photo by Neudain Peres, Paris

Fig. 1. Laon rises in a vast horseshoe-shaped outcrop from the undulating plain of the Troupée de l'Oise. The town is densely packed together along the almost right-angled, irregular ridges that form the summit of the rock horseshoe, with the Cathedral of Notre Dame at one extremity of the formation, and a military barrack at the other, in what was formerly an important abbey. Between the horns of the rock this deep little valley is much more precipitous than the picture—made from a point below the level of the ridges—seems to indicate. From this point of view the Cathedral assumes more the likeness of a church than when seen at a distance; but it is also easy to recognize its deficiency in towers—seven in the original plans.

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME VIII

MARCH-APRIL, 1919

NUMBER 2

CATHEDRALS OF THE WAR ZONE IN FRANCE II. NOTRE DAME DE LAÛN

BY ARTHUR STANLEY RIGGS, F.R.G.S.

Author of "France From Sea to Sea," "With Three Armies," etc., etc.

IN dealing with the Gothic spirit and its manifestations, we are handling something far more than architecture in the technical sense. We are dealing with human life and the human spirit in its most vivid and striking moments. The architecture which serves as the illustration of this life, is merely the evidence of how freshened and quickened both the popular imagination and the popular conception of religious faith and duty were during the later Middle Ages. The great churches and cathedrals first, then the magnificent private palaces, municipal halls and structures of other sorts that arose during the period reaching from the latter half of the twelfth century to the early part of the fifteenth, are our index of the character of the France of that epoch, and, in an archaeological sense, are capable of reproducing for us the life with which they are instinct

in all its amazing and suggestive solemnities and its equally remarkable buffooneries and crudeness.

The Cathedral of Notre Dame de Laôn is an extraordinary and forcible example. In this one deserted bishop-stool we may read clearly and impressively the legend of the inspired oxen, the tale of the holy beggars' pilgrimage to England in search of funds, the Feast of the Fools, all on the one hand; on the other, the stalwart piety and consecration of a hill people who were rarely certain of peace, yet who could give themselves completely to the Faith with a superb lavishness and disregard for everything but the fulfillment of their pious desire.

Laôn, of course, occupies no such exalted pinnacle architecturally as its distant neighbor of Reims. Yet the turbulent little city played almost as picturesque a part in the growth of the



FIG. 2. It is the towers of the Cathedral of Notre Dame de Laon that give it its mass and power. Seen from the distance of the railroad car-windows, the vast structure has more the likeness of a giant chateau of the Middle Ages than of a house of worship.

ART AND ARCHAEOLOGY



FIG. 3. The Cathedral of Notre Dame de Laon is believed to have been begun about 1155 and completed in its essentials within some twenty years. It is unique among the great churches of northern France, with what has been called its "violent and uneasy physiognomy," its tremendous western towers, its flat eastern end and the great tower over the crossing. Its story antedates its actual construction by almost half a century; the details form an absorbing narrative; the whole gives a picture of soberer colors than is produced by Reims, for this is a Cathedral of the people, and of a time of transition and change when the very kingdom of France was in flux.

French Nation, and its clamorous early days were full of both color and significance; not the less so because its church was continually entangled as a political factor in the stress and conflict of the period. From Reims we build up a picture of royalty and the splendid pageants of coronation ceremonies, with the people largely missing except as the dull background: a picture all highlights and fanfare, full of what might be called *bravoura*. From older Laon we draw soberer colors: a people stubborn, opinionated, combative, zealous alike in faith and works, who, fighting their own bishops, maintaining their individuality in the face of priestly and monarchical pressure, give us a very fair idea of how

the masses lived and felt and thought, when the right to think and go on living was but dawning. Laon dominates the moment—it was two centuries long, but a mere moment in history—when sentiment was strongly in the ascendant in the arts as well as in life itself. Religion leaped into a flame of sentimental zealotry that swept the whole people upon its gleaming crest, and with them architecture, sculpture and painting. Sentiment, obviously, is no permanent thing; and the more violent an emotion or experience, the shorter its duration as a rule. It was so in this case. As the wave of religious sentiment quickly ebbed into the barren ritualism that sounded the knell of French spiritual

ART AND ARCHAEOLOGY

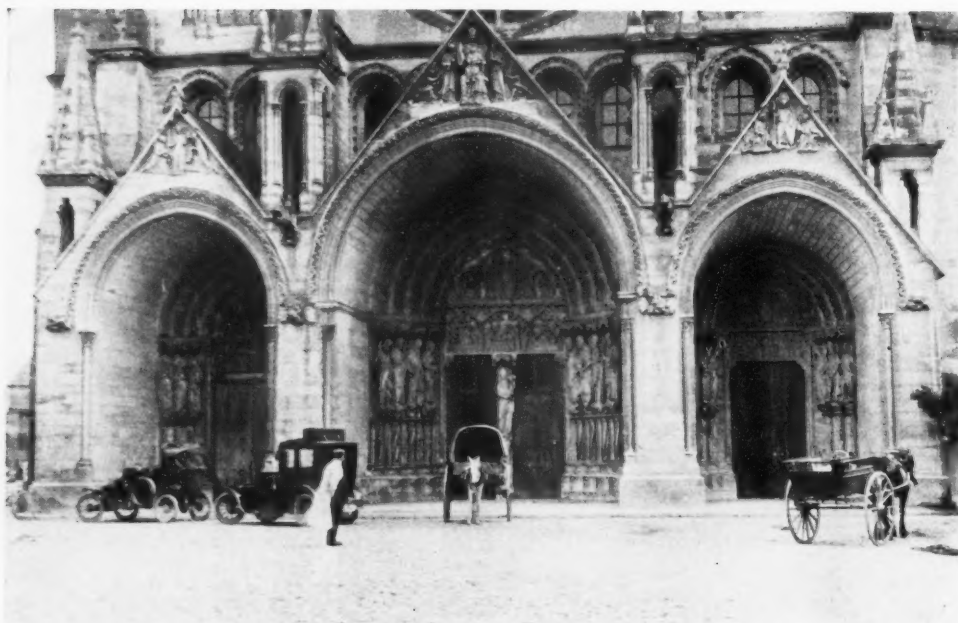


FIG. 4. The western portals of the Cathedral, with their deeply recessed porches, tempered by the massive Gothic gables above, give more than a hint of the Romanesque from which the Gothic ideals developed on the material side. The iconography of this façade, dating from about the year 1200, is quick with the lessons the Church was endeavoring to impress upon her children. The central portal contains fine figures of the Virgin and Holy Child on the central pillar, eight of the Apostles on the side piers, and in the tympanum a vivid exposition of the apotheosis of the Virgin. The northern door is filled with the early life story of Christ and the Virgin, and the southern with a Final Judgment full of grim realism and suggestiveness. Flanking the central portal, jutting from the spandrels, two monster gargoyles, standing for malign spirits, flee desperately from the sacred edifice.

leadership of civilization, so the very vivacity and vigor of the Gothic ran itself into a fatal conventionalism that looked far more toward effect than toward creative originality, with the speedy consequence that it became, inside of three centuries, more a decorative art than true architecture.

The story of the Cathedral, therefore, to be anything like complete or able to give us the characteristics of its builders and supporters, has to begin before the present edifice came into being, in the second half of the twelfth century. Actually it begins as an historical romance away back in the sixth century, when Laon was evangelized and became

a part of the See of Bishop, later on Saint Rémi, of Reims, who went to school here and afterward installed his nephew Génébaud as its first Bishop. In those days it was also the favorite resort of the Carlovingian monarchs who first began to give France form and essence as a kingdom. Geography plays no small part here, for had not the physical characteristics of Laon made it of vital importance to the Kings, they, in turn, would hardly have made its Bishops second only to those of Reims, peers of the realm, lords of the High, the Middle and the Low justice, and altogether as powerful as many of their jealous feudal neighbors

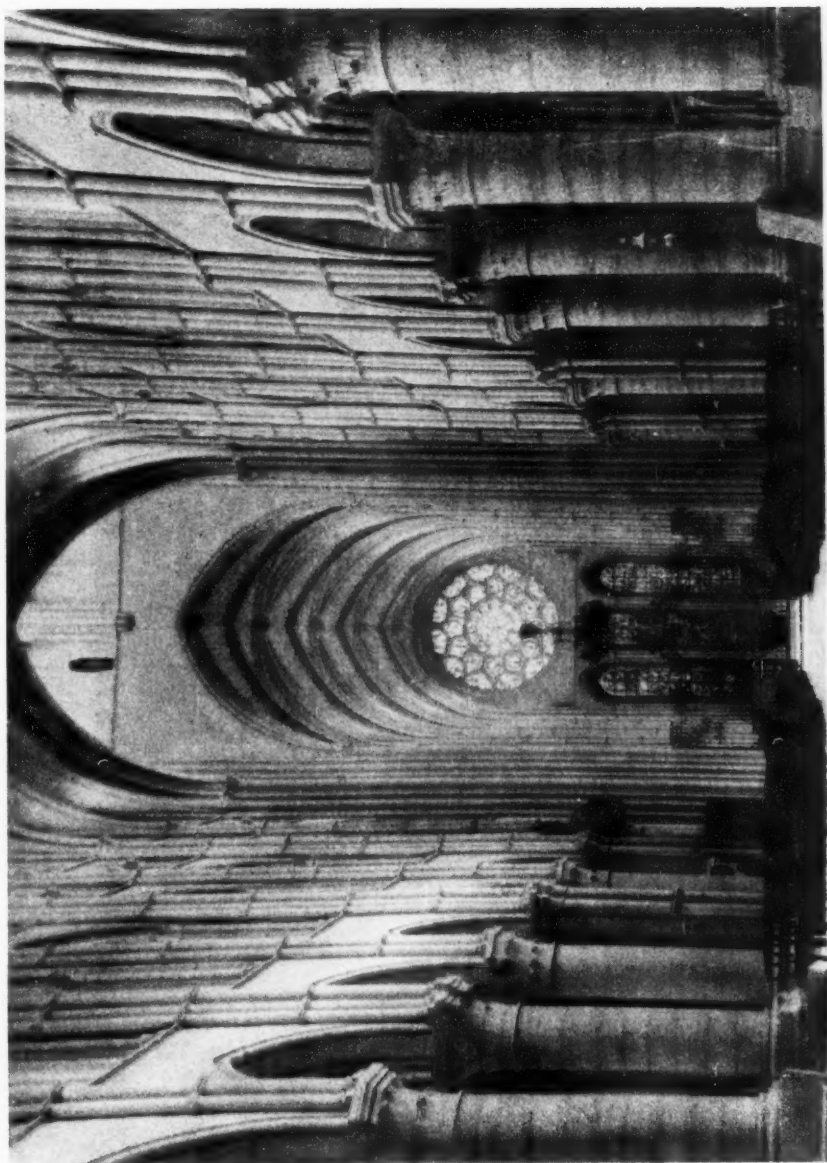


FIG. 5 The interior of Laon Cathedral is remarkable for its simplicity and beauty, with a magnificent vista of nearly four hundred feet in the soaring nave. The low aisles are surmounted by splendid galleries, above which the slender lines of the triforium and the noble clerestory give grace and expressiveness to the extraordinary mass and strength of the structure. The carvings throughout are so carefully done that the very loftiest work is executed with the same regard for meticulous detail as that on a level with the eye, and the whole interior is instinct with consummate art, even though it be the art of a people who had not yet completely found themselves.

ART AND ARCHAEOLOGY



FIG. 6. The Hotel de Ville and Market of Laon, the former a good example of the classical, the latter equally typical of the sleepy, easy-going habits of the Laonnais before the Great War (1912), when the housewives could saunter languidly through their oddly assorted jumble of a market, buying anything from carrots to cheap jewelry, with never a thought of the possibility of attack from the rolling plain at their feet.

and rivals. To support their power adequately and give it the proper setting, a Cathedral, Palace and Episcopal quarter of magnificence were essential; hence the dignity, size and importance of Notre Dame de Laon as it is today, notwithstanding the mutilations and restorations of centuries.

The rock of Laon rises from the plain of the Troupée de l'Oise in a precipitous mass shaped somewhat like a very ragged capital *L*, with a deep and thickly wooded little valley occupying the space between the vertical and horizontal strokes of the letter. On the two almost right-angled ridges forming it, the town is jammed together, with the citadel at the top of the letter, the Cathedral a little below it, and an

arsenal and the ancient Abbey of St. Vincent (now a military barrack) at the outer end of the horizontal arm of the *L*. The mediaeval walls have in part been pulled down, in part modernized and robbed of their ancient martial appearance, though two of the gateways still retain something of their stern militance, so at variance with the appearance of the modern inhabitants of the town. The community itself, numbering about fifteen or twenty thousand inhabitants before the war, was a sleepy, placid backwater of the past, a quiet eyrie whence the modern visitor could look out over the undulating plain of the Oise and muse upon the dramas enacted about this precipitous rock in the turbulent days of long ago.

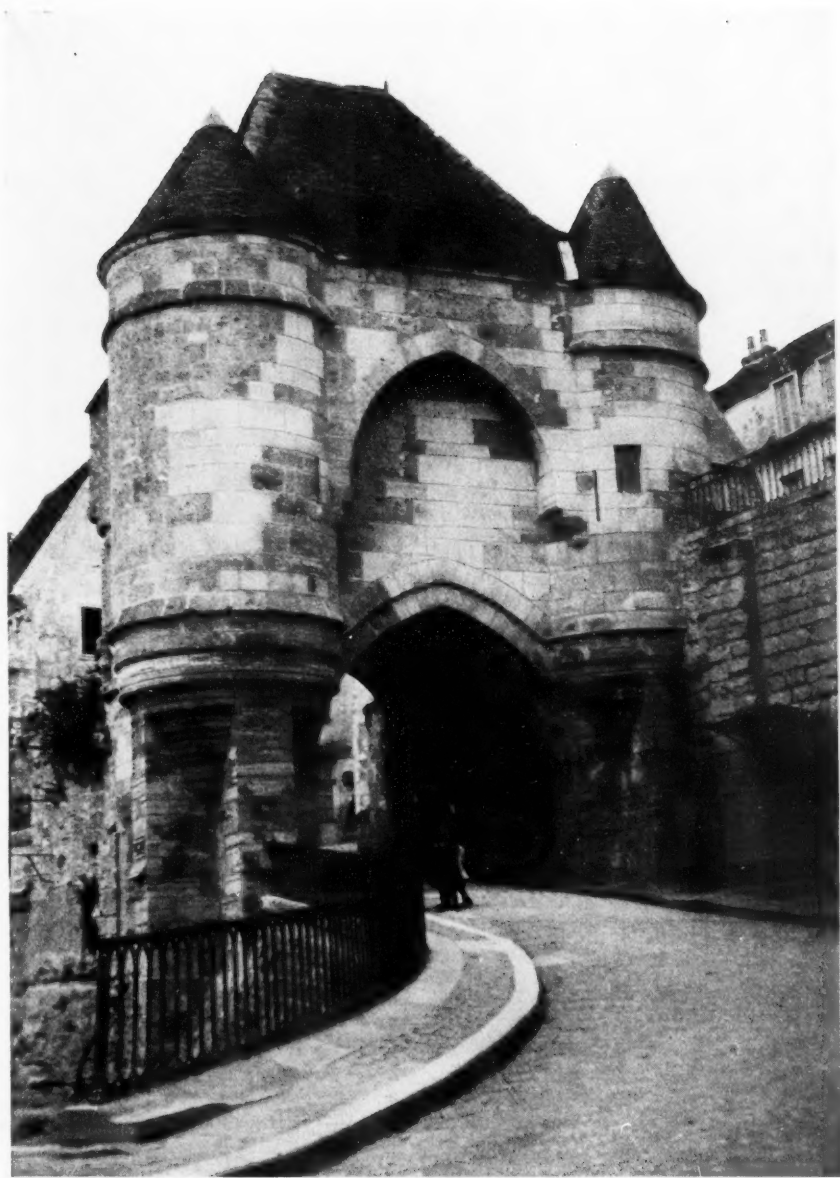


FIG. 7. The walls of Laon have been demolished in part, and in part robbed of their ancient martial appearance, but two gates are left to suggest something of those sterner days when men fought hand to hand, and entrances of this sort had to be defended by muscle rather than by brain. From this loopholed and arrow-slitted defense one may gather a very fair impression of the importance of Laon as an outpost of Paris, and of its strength as a defense in those troubled times when it was practically inexpugnable.

ART AND ARCHAEOLOGY



FIG. 8. The Plain of the Troupée de l'Oise, from the gateway (Fig. 7), extends in soft undulations for miles on every side, with quaint, massively stone-walled farms and compact little hamlets dotting the landscape everywhere. It was over this wide plain that the Germans advanced in 1914, and again in 1918 in their final assault. The city was abandoned by the French in 1914 without a shot being fired, as the fall of the fortresses on the Belgian border showed that the long-range, high-powered guns used in modern warfare could easily demolish the strongest citadel from a distance so great that none of the weapons in the city's defenses could reach them.

The church—for it is a church now, not a Cathedral, strictly speaking—had its inception after the great outbreak of 1111, in which Bishop Gaudry was dragged from his hiding place in one of his own wine-casks and brutally murdered, his Cathedral burned and the town largely looted and burned, first by the rebellious parishioners, then by peasants from the plain. When the storm ended, it found the See without a Cathedral, and the new Bishop without a church. Action was necessary to restore the temporal power and magnificence of the Chapter. In 1112, accordingly, nine of the Canons and six laymen were sent on a begging pilgrimage with certain holy relics, going from city to city to raise funds for the erection of a new Cathedral. From

Laôn they wandered for months between Issoudun, Tours, Angers and Chartres. Northern France and even Norman French England also saw this curious crusade, asking alms for God's sake to build a house of prayer. Meanwhile the Laônnais grew impatient in their enforced waiting, and, tradition says, some of them went into the quarries and toiled back up the steepes with great stones. But whether any of these stones, or any of the proceeds of the beggars' pilgrimage, were actually used in building the present church, no one knows. The generally accepted belief is that it was begun *circa* 1155 and completed in its essentials within about twenty years. Its condition and appearance now give the general effect of architectural power

ART AND ARCHAEOLOGY



FIG. 9. The Cathedral seen from the military barrack at the tip of the crescent or horse-shoe, with the valley and part of the town itself hidden by the tops of tall and slender pines which cling precariously to the rocky slopes. This view is the same as that in Fig 1, but from a level with the ridge.

and life rather than that of pure beauty, though it is admittedly one of the finest and most interesting churches in Northern France.

Externally, Laon Cathedral is unique among the great churches of the north. It is the towers that give the structure its mass and power from a distance. Seen from the plain, they make it appear that the rock of Laon is crowned by some more than usually surquidant castle which has survived the flood of time. This sister of Notre Dame de Paris is even soberer of visage, while its unusual contours, including the flat apse, have all helped to give it a remarkable robustness. There is more than a hint of the Romanesque in the tremendous mass and rounded arches or porches of the façade, tempered by the Gothic gables above. The heavy shadows of the principal arches, the astonishing western towers, the deeply recessed rose, placed in a sort of symmetrical irregularity to the other members of the organism, render the façade

as a whole "a violent and uneasy physiognomy" (Viollet-le-Duc) not lacking in impressiveness and majesty, but with none of the harmony and calm of the spacious and well-ordered interior, and utterly devoid of the latter's marked beauties.

The iconography of this western front, which may perhaps date from about 1200, is alive with lessons the Church endeavored to impress upon its adherents. The northernmost portal is filled with the early life of Christ and the Virgin. The southern doorway's tympanum and vault give expression to the Final Judgment in all the grimness and crude realism of mediæval thought. The central portal, the finest and largest of the three, as was customary, bears the figures of the Virgin Mother and Child on the central trumeau, flanked by eight Apostles on the side piers, and completed above in the vaulting and tympanum by the apotheosis of the Virgin, and by angels carrying the symbolic palm, sun and

ART AND ARCHAEOLOGY

crown. Flanking the triple portals, two monstrous gargoyles seem, in their character of evil spirits, to flee the sacred edifice. On and on, higher and higher go the sculptures, losing themselves far above the gaze of the throngs who walk the square below.

A glance is sufficient to show that the conventionalism which had stifled the art of the Byzantines and stiffened the robust early vigor of the Romanesque into mere woodenness, had not yet been eliminated from the artist mind when this façade was constructed. The influence of Greek painting is strongly apparent not only in the composition and fitting of the figures to the architectonic necessities, but also in the draperies, accessories and choice of subjects. There is little of that forward, progressive movement to the carvings which is the proof of a new and living culture.

The flat apse is frankly a puzzle. No other great French church, with the exception of Poitiers Cathedral, has this square eastern termination. One theory accounts for it in the case of Laôn as being due to the influence of those holy beggars, who saw the flat English apses, and imported the idea when they returned from their pilgrimage. This, however, is not altogether certain as a solution of the puzzle; recent researches seem to indicate a reconstruction of the eastern end, making it flat, in place of an originally apsidal termination. Also, the great French architect-critic, Monsieur Viollet-le-Duc, indicates other examples of the flat apse, on a smaller scale, in the church architecture of Normandy, Brittany, Burgundy, Champagne and the Île-de-France.

The huge towers which flank the western façade are among the most remarkable and conspicuous of their

time, square below, octagonal above, and decorated with those monstrous figures of mild-mannered oxen and horses which lean forth from the upper reaches with a sort of detached curiosity at the times that flow so turgidly beneath them. Why are they there? Why should draft animals have a place on the church of the second Bishop of France, the bearer of the holy oil at coronation anointings? Because, so tradition hath it, when the Cathedral was built, inspired animals voluntarily dragged the heavy stones from quarry to hilltop for the glory of God. And so, when the simple-minded people who believed in what Andrew D. White calls a God like a Nürnberg toy-maker, carved Him, and the saved and the damned upon their edifice, they could not forget the animals who had helped make that structure possible.

The western towers, whether dictated by engineering necessity, or from a purely aesthetic motive, are magnificent additions. The transeptal towers are of less interest, and there are only two—one at the end of each transept—instead of four as originally planned. Rising from the crossing, a square, pyramid-roofed lantern, with its two windows to a side, completes a picture as unusual as it is majestic, though every time I see the structure I can not help remembering what Ruskin said of another cathedral, about a beast turned upside-down with its legs in the air. Centuries ago a hammered iron crown was suspended beneath the lantern. When the candles on it were lighted at midnight for the Christmas mass and for other equally solemn festivals, a mellow, comforting glow was cast up into the umbrageous heights, and it is easy to imagine the strenuous Laônnais, "full of a rough grandeur," worshipping in the mysteri-

ART AND ARCHAEOLOGY

ous effluence of the candle-lighted crown there on the hilltop that stood like a bastion between Paris and her foes.

"Full of a rough grandeur!" Our modern speech applies a more uncouth term to this lack of culture, but it fails to infuse its religion with the virility these mediaeval folk gave theirs. Imagine a Cathedral today devoted during the last few days in December each year to such a celebration as the Feast of the Innocents, when the choirboys wore the monkish vestments, sat in the stalls, and chanted the office "with every sort of buffooneries" (Viollet-le-Duc)! How the little imps must have relished that upsetting of the stern decorum of ecclesiastical ritual, ending with the great spread in the evening at the expense of the no less diverted Chapter. A week later the still broader Fête of the Fools saw the clergy elect a mock-Pope whom they called the Patriarch of the Fools, fining such of their number as refused to vote. With his train, the mock prelate wore the most unimaginably curious ornaments and for two days held folly as lord in the Cathedral, mingling the grotesque ceremonies with parades about the city, and closing with a grand procession of *rabardiaux*. Surely "a little nonsense now and then—!" These child-like ebullitions of irreverent horseplay lasted more than three centuries, and while they were officially abolished in 1560, a faint tang of them endured until the eighteenth century in the symbolic presentation of green-leaved crowns to the assistants at the Mass on Epiphany.

The interior of Laôn is remarkable for both its simplicity and its harmonic beauty, the purely decorative so wrought in with the constructive as to do no violence to the strictest canons of art, while the workmanship

of the loftiest of the carving, high in vault and tower, displays the same meticulous care in execution as lower down on a level with the eye. Look where you will, even to the very key of the vaulting, and the floral wreath there, the quaint and curious heads of monsters and of men below, that sleepily active angel with the folded hands and wings full-spread, are all instinct with consummate art, the art of imagination perfected by every device and particle of skill the stone-carvers of the time could give it. Look along the twelve great bays of the nave, and past the ten equal bays of the choir, toward that marvellous flat apse and see, not a wall of glass enclosed by slender stone supports, as in English cathedrals, but a solid wall lancetted with three slender rainbows of tall, stilted windows and all aglow above with a magnificent rose that gleams with the stormy beneficence of a great sunset above the cloud-wrack.

But beautiful and harmonious as this interior is, Laôn demands most of its beholders as a very early and very suggestive Gothic type, in which one may find characteristically expressed the development from the Romanesque into the new system. The sudden flare-up of the French national spirit in religious matters was responsible for the creation of the new style, as has already been said. So thoroughly did religion epitomize the popular life and ideals that rivalries which had previously taken less worthy forms, now crystallized in an ardent religious practicality which made each community strive to worship more truly by building better and higher to the glory of God than its neighbors. This remarkable blend of civic with religious pride gave the Chapters their stimulus, the people their zeal, the architects their

ART AND ARCHAEOLOGY

skill in raising and greatening each successive edifice.

The vital feature of the Gothic is, of course, the pointed arch. Egypt and the Mohammedan countries knew it centuries before. A good deal of the Moorish architecture in Spain was built with the horseshoe-pointed arch which marked the restless and inventive fancy of the Moor. The Crusades helped familiarize Europe with it, and when the time was ripe, it became the literal keystone of the new style. It was of vital importance because its shape permitted the giving of different heights to individual arches, and rearing arches of different widths to the same height, doing away automatically with the old rectangular partition of the vault necessitated by the Romanesque style. It made it possible to vault easily the irregularities of the semi-circular aisle sweeping about the apse, thus freeing the ground-plan of the building as a whole from conventionalism, and decreasing the lateral thrust by reason of its lesser corresponding width in the span, thus doing away with the great massiveness of the buttresses the Romanesque architect had to employ. Another feature not less important was the fact that its use built up a sort of strong, ribbed scaffolding with cross-ribs, in which a vault of the lightest possible material was fixed. This, avoiding the enormously heavy Romanesque vaulting, with its corresponding lateral pressure on walls and buttresses, made it feasible to throw walls up to almost any height, counterpoised by light buttresses with flying buttresses exactly where they were needed for support, with lofty windows between. With this change in the character of the edifices, the Gothic as it developed leaped up far above actual requirements to a height so stupendous

that no style either before or since has presumed to equal it. Moreover, the Gothic church and cathedral returned to the ancient plan of the familiar Latin cross basilican type, with the added feature of the Romanesque cross-vaults, all enlarged and magnified in every way into a gloriously effective and spacious organism.

In a technical sense this applies perfectly to Laôn, as a glance down the magnificent nave and choir discloses in its range of nearly four hundred feet. At the sides, the low aisles are surmounted by splendid galleries, above which run the slender lines of the triforium and the noble clerestory. With those comparisons of lighting and chronology of structure which exercise the critics and set them to comparing Notre Dame de Paris and Notre Dame de Laôn, we have no concern here. It is sufficient that its peculiarities and beauties, with its forest of massive pillars or piers flanked by their arrowy detached columns—like youths linking their arms about the broad bulk of their father—the spaciousness and dignity of the transeptal arms so harmoniously welded into the whole, and the two-storied chapels with their widely different forms and weights of construction—that all these make the Cathedral that was and the church which is, a monument fit to be the representative of the French (or Gothic) in its youthful vigor.

Of the buildings which beside the Cathedral used to form the Episcopal quarter, we still have the impressive ruins of the Cloister of the Canons, flanked by a weather-beaten wall which is decorated at one end by a canopied angel holding a sun-dial in his hands. The Cloister proper is little more than a slender gallery of seven bays. United to the Cathedral by only one bay at the end it forms a narrow, rectangular

ART AND ARCHAEOLOGY

court seven times as long as it is wide. Its vault over the walk is as simple, for all its curious keys, as the capitals of the columns are fantastic, with their mingling of upright leaves and weird animals.

Inside this cloistered court is the Salle Capitulaire, whose elegant Gothic room is today the baptismal chapel. It is the only one of all the ancient adjuncts of the Cathedral still in good repair. Of that section of the Cloister which once ran below the southern transept, little is left, and what does remain is used by the priest as chambers. The close, here turned into priestly gardens, there abandoned, is melancholy; so are parts of the walk, transformed for need's sake into little store-houses; and the whole atmosphere is one of hebetude.

The Episcopal prisons, in which the sentences of those stern old prelates who were feudal lords in everything but name were executed, are practically a part of the Cathedral itself, as though the Canons felt their prisoners might be purified by contact with the sacred edifice and the sounds of its stately rituals. Under the north transept is a chamber said to have been the largest dungeon. Above the door, barred by stout iron ribs, is an aperture, and the malefactor confined in the cell could distinctly hear the masses said above. Close by, another cell is provided with

a sumptuous bed—a stone slab rising a little above the floor, and none too long, with a handful of straw. Food was thrust at the poor wretch confined here through a square hole in the wall, and while the cell is damp and grim, it is a little heaven—with its dim light filtering in through a small hole in the upper wall—compared with many another old world dungeon.

Some of the prisoners confined in these cells bring back the past in a flood of mingled pity and amusement: that Canon of the Cathedral who was thrust into duress for wearing "very fancifully slashed knee-boots"; poor young Pasquette le Jeune, the tavern-keeper's daughter, who was possessed of the devil in 1603; Nicole Obry, similarly possessed, and subjected to frightful ceremonies which eventually led to the "exorcism" of the demon which possessed the poor child.

So Laôn leaves us with memories not merely of the beginning of the Gothic, but of the people who began it; not only of magnificent architecture, but of an astonishing admixture of combativeness and piety, turbulence and calm faith, all of them fixed to eternity in the grand and noble silhouette of this temple upon a hill—that so many travelers confess having passed in the night.

Northport, N. Y.





Spotted Tail, by A. Zeno Schindler

THE AMERICAN INDIAN IN PAINTING

BY H. CHADWICK HUNTER

THO a full account of the many paintings extant, of American Indians, would require many thousands of pages, it shall be our effort to tell here briefly of the early painters who as pioneers endured a life of adventurous toil among the Indians, for the purpose of recording their life and customs. The auspicious opportunity for painting the Indian is long past. To paint him now is a simple matter, comparatively. A well-directed effort to record on canvas the Indian of today, is now under way in the Southwest, brief notice of which has appeared in *ART AND ARCHAEOLOGY*, and other publications.

Dr. Edgar L. Hewett writes, in December, 1916, *ART AND ARCHAEOLOGY*, "The Indian race has few to maintain its sacred fires. The disposition has been to put them out rather than to preserve them." He makes it clear that the life of the Indian, on the evidence of his cultural remains, was marvelously unified and socialized, and that virtually every form of activity, esthetic, industrial, social, centered in the practice of his religion. "In quest of food, sitting in council, taking part as musician, or dancer, or priest in the ceremony, developing the symbolic design on utensil or garment, building the sanctuary, erecting the monolith, dedicating the temple and embellishing it with statuary, stucco, or mosaic—he was putting his whole spiritual life into it."

There is record of two painters, who came with the very early adventurers and colonists to these shores: LeMoyne accompanied the French expedition led by Laudonniere to Florida in 1564, and

made many pictures of the Indians. These were engraved by De Bry and published with the narrative in 1591. The other was John White, a member of the second English expedition sent to Virginia by Raleigh in 1585. His original drawings, made in America during the summer of 1585, are now in the British Museum. They were engraved by De Bry and served as illustrations to accompany Hariot's narrative, printed in 1591.

The American Indian is a striking, picturesque, and distinctly individual being from whatever angle we view him, and for this reason he excites our lively interest. It is greatly to be regretted, that among the earlier colonists there were not a number of competent artists, capable of rendering on canvas a record of the habits and customs of the people of the new world. It was none too early even then to record them in their colorful, dramatic, and often tragic existence. The encroachment of civilization has banished forever the deeper romance of the earlier days. The Indian of later times is less picturesque; he is less familiar with the ancient myths and customs of his forefathers; he is less attractive to the artist.

It was in the latter part of the eighteenth and the first half of the nineteenth centuries that impetus was given to the effort to paint the Indian, to graphically preserve the culture of what was, even then seen to be a declining and vanishing race. He then became an object of serious interest to the artists of the time, chief among whom were C. W. Peale, James Otto Lewis, Charles Bird King, George Catlin, James M. Stanley, and Seth Eastman.

ART AND ARCHAEOLOGY



Keokuk, Watchful Fox, by George Catlin

On the subject of Indian paintings, Thomas Donaldson has written, "The George Catlin Indian Gallery in the United States National Museum" with references also to paintings of other artists; Dr. Washington Matthews, "The Catlin collection of Indian Paintings;" Herman Ten Kate, "On Paintings of North American Indians and their Ethnographic Value," and F. W. Hodge, "The Origin and Destruction of a National Indian Portrait Gallery," in the Holmes Anniversary Volume.

Others, too, have written on this interesting subject.

Six notable collections of Indian paintings were made, namely the Peale, Lewis, King, Catlin, Stanley, and Eastman collections.

Peale painted portraits of Indians who visited Philadelphia as long ago as 1774. Later these portraits became scattered through sale or otherwise until the "last several were sold at the final dispersion of the Peale collection in 1854." James Otto Lewis painted sixteen Indian portraits, which formed the nucleus of the "National Indian Portrait Gallery." Mr. Hodge writes: "The gallery received additional works of A. Ford, S. M. Charles, G. Cooke Shaw, and an artist who signed the initials R. T., and Charles Bird King."

According to Dr. Matthews, Lewis accompanied Col. H. L. McKenney and Governor Lewis Cass on tours of the West as early as 1819. In 1835 and 1836 Lewis issued nine portfolios containing seventy-two portraits and landscapes, without descriptive text. Mr. H. R. Schoolcraft writes, March 4, 1836, "Mr. James Otto Lewis of Philadelphia furnishes me several numbers of his Indian Portfolio. Few artists have had the means of observation of the aboriginal man in the great panorama of the West where he carried his easel. He has painted the Indian lineaments on the spot and is entitled to patronage as a first and original effort."

"What became of the original paintings by Lewis, of which there were at least eighty-five, has not been determined," according to Mr. Hodge, "but seventy-two of them were used in an 'Aboriginal Portfolio,' and King made copies of at least twenty-five of the originals for the Indian Gallery,—1826-7, and A. Ford made six others."

ART AND ARCHAEOLOGY

Mr. Hodge credits McKenney with being the "chief spirit in the formation and growth of the Gallery of Indian paintings."

Charles Bird King was born in Newport, R. I., in 1785. He studied art in London under Allston Leslie and Benjamin West. Returning to America in 1818 he resided in Washington, D. C., until his death in 1862. He was a "gentleman of the old school; his simplicity of character was marked."

The greater number of paintings in the Indian Gallery were made by King and though they are said to have been accurate, and to have greatly interested Black Hawk and his fellow warriors in 1833, the portraits rather lacked finish. Upon King's death his paintings went to the Redwood Library of Newport, R. I.

A list of the King collection of Indian portraits in oil, 147 in number, may be found in "An account of the Smithsonian Institution, its Founder, etc." by William J. Rhees, Washington, D. C., 1879.

King's entire Smithsonian collection was destroyed by fire after nearly all the portraits had been copied by Henry Inman for use as illustrations in McKenney and Hall's "History of the Indian Tribes of North America." Our illustrations of Kai-pol-e-qua (people of the yellow earth), a Sauk Indian, and No-way-ke-sug-ga, of the Otoe tribe, are from portraits by King.

George Catlin was born at Wilkes-Barre, Pa., July 26, 1796, and was educated for the bar. He began painting Indians in 1830, at which time he was poor. He also wrote for the general public in order that he might live and pursue his art work among the tribes. He admits that his "narrations were a little highly colored." Catlin's travels in search of material for his brush, took



Osceola, The Black Drink, by George Catlin

him throughout North and South America during a period of eight years, at the end of which time the collection being greatly augmented he undertook a tour of Europe. His collection was supplemented by a number of Indians and he and his protégés were received and entertained in the homes of English nobility, by Louis Philippe, and by the King and Queen of Belgium. Dr. Matthews writes: "George Catlin was to use his own expression, 'a lion of his day.' He enacted in Europe much the same rôle that Buffalo Bill (William



No-wy-ke-sug-ga, by Charles Bird King



Kai-pal e-quu, by Charles Bird King



Buffalo Hunt, by James M. Stanley



A Seer attempting to destroy a girl by a pencil of sunlight, by Seth Eastman.

ART AND ARCHAEOLOGY

F. Cody) has played in our day, but in a more scholarly manner. He was the genial showman of the American Indian and the Wild West."

Catlin's Indians were usually in full "war paint and feathers." Time, however, has quite modified the colors. His sketches of the scenery along the Upper Missouri are well worthy a place in a treatise on geology, of which he knew little at the time he made the drawings. He fully appreciated the distinctive features of the scenes before him, which fact probably influenced him to study geology, and in later years he became a good geologist. His pictures have much historical value as records of the far past; they recall persons and events otherwise long since forgotten. Many of Catlin's pictures are devoted to Indian games and hunting scenes and thus possess no little scientific value. Catlin himself had the true spirit of the hunter, and many of his paintings illustrate the buffalo hunt. He was an excellent rider and a good shot and delighted to take part in the scenes he painted; indeed he has painted himself in some of these scenes.

The greatest value of the Catlin Gallery lies in its portraits of Indians. His most favored Indian heroes were Four Bears, Rushing Eagle, Osceola, Keokuk and Black Hawk.

The collection was in grave danger in its first voyage across the Atlantic in 1839, because of a storm. In France it so pleased King Louis Philippe, who had travelled as a fugitive in America, that he had it shown in the Louvre and considered purchasing it. About this time the revolution of 1848 broke out and the citizen king fled to England. Catlin, who was fortunate enough to save his collection, followed the king across the channel.

The collection of six hundred paintings is now on view in the U. S. National Museum, having been presented to the Smithsonian Institution May 15, 1879, by Mrs. Joseph Harrison, Jr., of Philadelphia.

Catlin's labors did not end with the completion of his gallery; he continued his work during extensive travels in North and South America. The materials collected in these later wanderings were in 1889 in the hand of his heirs. Mr. Catlin died in Jersey City, N. J., Dec. 23, 1872.

Catlin's introduction to the Catalogue of his Paintings is as follows:

"I wish to inform the visitors to my Collection that having some years since become fully convinced of the rapid decline and certain extinction of the numerous tribes of the North American Indians; and seeing also the vast importance and value which a full pictorial history of these interesting but dying people might be to future ages—I set out alone, unaided and unadvised, resolved (if my life should be spared), by the aid of my brush and my pen, to rescue from oblivion so much of their primitive looks and customs as the industry and ardent enthusiasm of one lifetime could accomplish, and set them up in a Gallery unique and imperishable, for the use and benefit of future ages.

"I devoted eight years of my life exclusively to the accomplishment of my design, and that with more than expected success.

"I visited with great difficulty, and some hazard to life, forty-eight tribes (residing within the United States, British and Mexican Territories), containing about half a million of souls. I have seen them in their own villages, have carried my canvas and colours the whole way, and painted my



The Death Whoop, by Seth Eastman

ART AND ARCHAEOLOGY

portraits, etc., from the life, as they now stand and are seen in the Gallery.

"The collection contains (besides an immense number of costumes and other manufactures) near 600 paintings, 350 of which are portraits of distinguished men and women of the different tribes, and 250 other paintings, descriptive of Indian Countries, their Villages, Games and Customs; containing in all above 3000 figures.

"As this immense collection has been gathered, and every painting has been made from nature, *by my own hand*—and that, too, when I have been paddling my canoe, or leading my pack-horse over and through trackless wilds, at the hazard of my life—the world will surely be kind and indulgent enough to receive and estimate them, as they have been intended, as true and facsimile traces of individual life and historical facts, and forgive me for their present unfinished and unstudied condition as works of art.

"GEO. CATLIN."

Our illustration of *Muk-a-tah-mish-okaik-kaik, Black Hawk*, Algonquian tribe, shows him in his war dress with strings of wampum about his neck, and medicine bag (the skin of a black hawk) on his arm. The portrait was painted while the doughty old brave was a prisoner in Jefferson Barracks. Washington Irving describes him at the age of seventy as "having a fine head, a Roman style of face and a prepossessing countenance." (See cover.)

Few Indians have obtained a celebrity so great as that of Black Hawk. Though not a chief he became the directing head of the war waged by the Sauk tribe against the United States. He was the lion of the day on a trip made later to Washington, with several companions.

Osceola, The Black Drink, Seminole, was a warrior of great distinction. The portrait was painted five days before his death, while he was a prisoner at Fort Moultrie. He took the lead in the Seminole war and was looked upon by friend and foe as a master spirit of the contest.

Keokuk—Watchful Fox. A chief of the Kiscoquah band of Sacs and Sauks and head chief of the combined Sacs and Foxes. Catlin was evidently very much impressed with Keokuk, finding in him the ideal red man. His necklace was composed of bears' claws fastened upon a cape of otter skins. His headdress consisted of an Indian belt around the head, above were eagle feathers painted, and fixed to the scalp lock was the extreme end of a deer's tail painted vermilion. Our full-length illustration of Keokuk, one of several Catlin painted, shows him in greater picturesqueness and more gorgeous array than our meager description suggests.

James M. Stanley was born in Canandaigua, N. Y., in 1814. He moved to Detroit in 1835. Attracted by life among the Indians, he began a tour of the northwest in 1842, with the object of painting them; an enterprise that resulted in what proved an ill-fated collection of Indian paintings of which he himself said: "The collection comprises accurate portraits from life of forty-three different tribes of Indians, obtained at the cost, hazard, and inconvenience of ten years' tour through the Southwestern prairies, New Mexico, California and Oregon. Of course, but a short description of the characters represented, or of the leading incidents of their lives, is given. But even these brief sketches, it is hoped, will not fail to interest those who look at their portraits, and excite some desire that the



Guarding the Cornfield, by Seth Eastman

ART AND ARCHAEOLOGY

memory at least, of those tribes may not become extinct."

The collection was deposited in the Smithsonian Institution by the artist in 1852. Like the Catlin Gallery, it was offered for sale to the Government but its purchase was never consummated. It consisted of fifty-two canvases, executed between 1842 and 1852. Subsequent additions are said to have been made to the collection, but only the original series was described in the catalogue published by the Institution. While chiefly of ethnological value, the pictures were considered to have considerable artistic merit.

The Smithsonian fire in 1865 destroyed the entire collection except five paintings which are now in the National Museum. In the sixth volume of Schoolcraft's "Indian Tribes of the United States" steel engravings from Stanley's paintings may be found. Our illustration of a *Buffalo Hunt* is from one of the five original Stanley paintings now in the National Museum.

Stanley settled in Washington, after his travels ended and continued to paint until his death, April 15, 1872.

General Seth Eastman was born in Brunswick, Maine, Jan. 24, 1808. He graduated from West Point Military Academy in 1829. While on frontier duty in the West he saw much of Indian life and being an artist of considerable ability painted many Indian portraits; these were engraved on steel and printed in Schoolcraft's "History of the Indian Tribes of the United States" as well as in an "Aboriginal Portfolio" by his wife, Mary H. Eastman.

One of General Eastman's paintings now hangs in the room of the committee on Indian Affairs in the United States House of Representatives, and another, "Ball Playing Among the

Sioux Indians," was exhibited in the Corcoran Gallery of Art.

Eastman was a student of history and in his writings was ably assisted by his wife. He was a member of the National Academy of Design and interested himself in art until his death, which occurred August 31, 1875.

In "*A Seer Attempting to Destroy an Indian Girl by a Pencil of Sunlight*," by Eastman, the Indian Sorcerer essays to produce death by letting a beam of sun-through an orifice made in the wigwam.

In "*The Death Whoop*" this warrior has scalped an antagonist and sounds the death cry.

"*Guarding the Cornfield*" shows the peculiar mode the Indian women adopted in protecting the cornfield from birds flocking to destroy what had been planted and cultivated with great labor.

Captain A. A. Gibson, of whom we find little record, was doubtless a contemporary of Eastman, since he was in the army, and his paintings have been used as illustrations in Schoolcraft's "Indian Tribes." His "*Nocturnal Grave Light*" deserves mention. This work has a charm, rarely found in paintings of Indian subjects. It illustrates the belief in the mystic influence of fire and its use in Indian rites and customs.

We would fail signally if we omitted reference to the famed Pocahontas, whose story, familiar as it is, never ceases to hold our rapt attention. An eloquent writer says of her story, "that exquisite episode in the history of the new world, which, appealing equally to the affections and the imagination, has never lost the charm of its original loveliness and freshness, even though a thousand iterations have made it the most familiar of all our forest stories. It is one of those tales, which, combining several elements of the ten-



Nocturnal Grave Light, by A. A. Gibson

ART AND ARCHAEOLOGY

der and tragic—like that of the Grecian daughter—like that of the Roman Virginius—more certainly true than either of these legends, and not less touching and beautiful—the mind treasures up, naturally and without effort, as a chronicle equally dear to its virgin fancies and its sweet sensibilities.”

Many have doubted whether a genuine likeness of *Pocahontas* exists, but by dint of constant effort one has been found, painted between the years 1616 and 1617, during her visit to England, in company with her husband, Mr. Rolfe. All that remains of the original work was for a long period of time in possession of Doctor Thomas Robinson, in Petersburg, Virginia. Mr. R. M. Sully, the artist, made a copy from the original.

Charles Deas, the artist, was born in Philadelphia in 1818, and having seen the Catlin Gallery, undertook a western journey for the purpose of painting Indians. He left New York in 1840, joined his brother, who was in the Army at Fort Crawford, in the Indian country. Deas made a tour among the Chippewas, Sacs and Foxes, Sioux, Winnebagoes and Pawnees. His tour is fully described in Tuckerman's "Artists' Life." He remained with the Indians until 1842 when he established himself in St. Louis. Deas was a man of great genius and promise.

Peter Rindisbacher, a Swiss, was an artist whose paintings (one of which is our illustration of a Buffalo Hunt in Winter) were used to illustrate McKenney and Hall's volumes. We have little record of Rindisbacher, whom Donaldson mentions as "among a few other Indian Painters." He resided on the frontier for several years prior to 1838, about the same time that Charles Bodmar, another Swiss artist,

visited the Indians for the purpose of making illustrations for books.

Paul Kane was born at Little York, (now Toronto) in 1810. He painted in Canada until 1835 and afterward in the United States until 1841, when he went abroad for study in France, Italy and other art centers. In 1845 he left Toronto for the wilds, making a tour to the Pacific Ocean and back. Kane's pictures are seldom seen, says Ten Kate. Besides those belonging to Mrs. Allen, he painted a few for the Hudson Bay Company, and twelve under commission by the legislature of Canada. Kane died in 1871.

In "The American Indian in Sculptural Art" we had occasion to refer to E. W. Deming. His paintings of Indian subjects, like his sculptures, depict largely the myths of the Indians. His paintings are now on exhibition in the National Gallery. He painted mural decorations for a number of homes, including that of Frederick Remington. He is at present engaged on murals for the American Museum of Natural History, New York, and is now living in Washington.

Alfred L. Donaldson pays the following tribute to Deming's picture.

The Good Luck Arrow.

"A lonely brave of lithe and tapering length,

Looms from the evening folds of damask light.

A copper-colored cameo of strength,
Carved on a dusky panel of the night.

He stands at gaze on lone Kiwassa's shores,

Whose water, at his feet faint splashments make,

While from the sky, veiled in fine film of gauze,

A slumberous sheen falls on the purple lake.



Buffalo Hunt in Winter, by Peter Rindisbacher (a Swiss)



The Good Luck Arrow, by E. W. Deming

ART AND ARCHAEOLOGY

The hunter's eye is on the misty moon
That silvers slowly in a cloud-spun weft,
He turns not at the wailing of a loon
Nor heeds the track a ten-tined buck
has left.

But soon he fits an arrow to his bow
And bends it double with a grip of steel;
Then, aiming at the silver-tangled glow,
He sends aloft his missile of appeal.

So speeds the 'Good Luck Arrow'
through the air,
An offering to the 'Goddess of the
Chase,'
The feathered utterance of a fervid
prayer,
The childish ritual of a childish race.

And do we smile in pity at this deed
Devoutly done to win Diana's boon?
First let us ask if arrows from our creed
Are never aimed at some far-distant
moon?"

It was the custom among some tribes
to shoot the "good luck arrow" at the
new moon to propitiate the spirit of
the chase.

E. Irving Couse, N. A., R. A., was
born in Saginaw, Mich., Sept. 3, 1866.
He was a pupil in the National Acad-
emy of Design, New York, and studied
under Bouguereau, Robert-Fleury and
in the Ecole des Beaux Arts, in Paris.
Mr. Couse devoted himself quite early
in his career to the painting of Indians;
especially those in the Pueblo country.
One of his most famous paintings
entitled "Elk-Foot," is now in the
National Gallery of Art, Washington.
Others are "Forest Camp," Brooklyn
Institute Museum, "An Indian Court-
ship," Montclair, N. J., "Medicine
Fires," Dallas, Texas, "The Tom-Tom,"
Lotus Club, New York, and "Song of
the Flute," National Arts Club, New
York.

E. A. Burbank, after studying in
European Schools, has devoted him-
self to painting Indians since 1897.
Mr. E. E. Ayer, of Chicago, has many
paintings by Burbank, and Mr. J. G.
Butler, Jr., of Youngstown, Ohio, has
a large collection of his drawings, as
well as those of Sharp, Remington and
Deming.

Henry F. Farny, W. J. Metcalf and
Frederick Remington are justly cele-
brated for their Indian paintings. Of
these Remington is the better known,
by reason of the number of paintings of
scenes of Indian life which he made
during his years of life on the plains.
He was an author of note as well, but
it was in sculpture that he especially
excels. His death occurred in 1909.
To George de Forest Brush the poetry
and pathos, the mysticism of the Indian
have particular appeal. Ordinary
phases of Indian life have little charm
for him.

A. Zeno Schindler, who was attached
to the Smithsonian Institution for
twenty-five years, did excellent service
as a painter of portraits of Indians.
He died August 18, 1899. Twelve of
his paintings are now in the National
Museum, one of which is a portrait
of "Spotted Tail," the noted Sioux.

A valuable painting by Leon de Pom-
arede, is owned by D. I. Bushnell, Jr.,
who purchased it in New Orleans sev-
eral years ago. It was painted about
1850, and depicts a scaffold burial.

There are, of course, many others
who have painted Indian subjects, or
who have made good use of Indian
figures, in their pictorial art. Among
these were Albert Bierstadt, Thomas
Moran, De Cost Smith, F. D. Millet,
Edwin A. Abbey, R. A. Blakelock,
E. H. Blashfield, C. Y. Turner, T.
Oakley Dodge, Edward Trumbull, E.
T. Eakins.

THE VICISSITUDES OF ATHENS

WILLIAM HYDE APPLETON

THE vicissitudes of ancient cities of the storied past, once centres of civilization and repositories of art, are an interesting study. Of these cities not one, perhaps, has changed more than Athens and suffered greater loss from the devastation of invasion and war. Of course it is the historic associations of ancient days and the relics of ancient art, still to be seen at Athens, that give to it its chief charm, and it is to Athens, now as of old, "the eye of Greece," that the traveler from Western Europe will direct his steps on his first visit to Greece.

The splendor and distinction of Athens as a city, we must date from the 5th century B. C.; at which time, after the destruction wrought by the Persian invasions, it arose from its ashes into a new and glorious life. We may read today in Herodotus the story of those invasions. His pages are as fresh in their interest as if written but yesterday, telling us not merely how liberty was saved for a handful of Greeks but how civilization was saved for humanity—

"Recording freedom's smile and Asia's tear."

We read how Xerxes advanced as far as Athens, how the Athenians had to abandon the city, how it was laid in ruin by the Persians, how nothing was spared, not even the holy places on the Acropolis; and then, how, at Salamis, the haughty victor was defeated and driven with shame and confusion back into Asia. Out of trial came triumph; out of disaster is born a divine and imperishable glory. The Athenians return to their wasted homes and begin to rebuild. And now it is that Athens

comes forward pre-eminent among the Grecian states. To her belongs the chief glory of the struggle with the Persians, and it was fated that the city should rise from its ashes into a new and splendid life under the great statesman, Pericles. Pericles was a boy at the time of the Persian invasions. He grew up with the growth of Athens. He entered into public life and soon came to the head of affairs. He became a statesman and an orator, and he was endowed to the full with the wondrous intellectual gifts of that people among whom he was born. Under his administration wealth poured in upon Athens and he conceived the idea of adorning her in such a way as to make her the bright particular star among Grecian cities. It was to the Acropolis that he first directed his attention, and it is to the Acropolis today that the stranger in the city first directs his steps.

The Acropolis of Athens is a rock, rising some two or three hundred feet above the city which lies in the plain beneath it. On three sides its natural walls are precipitous and absolutely inaccessible. But on the western side it slopes gradually to the plain, offering an easy approach. The summit presents a tolerably level surface, oblong in shape, a thousand feet in length by half as many in breadth. The whole is surrounded by a wall—itsself of the greatest interest—representing in its different parts, every age of the city's existence from Themistocles to the present day. Passing up the western slope you are admitted through a gateway and soon see before you a long flight of marble steps, ending in that



View of the Temple of Jupiter Olympius, taken from the Ilissus, on the southeast side of the Acropolis. In the center of the view is the Acropolis; and below it part of the modern city is seen stretching toward Mount Anchestus in a northeastern direction. Reproduced from Stuart and Revett, *Antiquities of Athens*, I. Chap. III, Plate I. London, 1762.

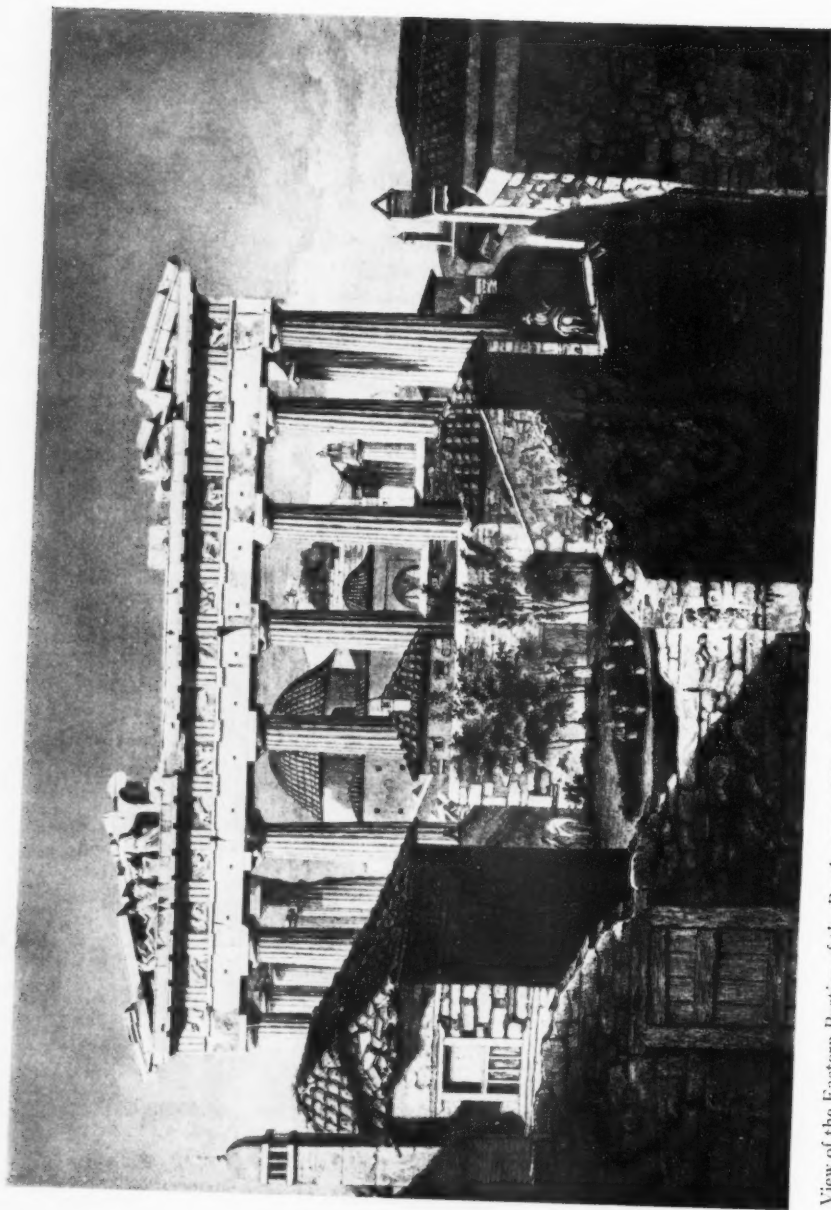
ART AND ARCHAEOLOGY

glorious portal known as the Propylaea, built by Pericles more than twenty centuries ago, to close the western approach to the summit; intended to be a grand gateway of entrance, while at the same time it had somewhat of the character of a fortification, and could be so used should the need arise. All the columns of this noble structure are now in place; but the roof and the gable ends, or pediments, are gone, and fragments of the structure lie scattered in confusion about the ground.

Passing within the Propylaea, as we step forth from its eastern portico upon the rocky floor of the Acropolis, the first object that meets our eye is the great temple known as the Parthenon, built on the highest point of the hill and rising now, as of old, above every other structure, and forming the crowning glory of the Acropolis. Parthenon it was called, as being the temple of Athena Parthenos, *i. e.*, of the maiden goddess Athena—the patroness and protecting divinity of Athens. From the earliest times the worship of Athena had been celebrated upon the Acropolis. Here, according to the legends, had she worked that miracle which secured her the victory over Poseidon and gave her her prerogatives as patroness of the Attic country. Here a temple, or temples in her honor had stood from the earliest ages. But not till the 5th century B. C. have we any very definite knowledge of their character, or indeed in general of the condition of things on the Acropolis. At that time a considerable city had grown up below, and we may therefore suppose that all habitations had long disappeared from the hill, and that it had come to possess an entirely sacred character. At the opening of the 5th century B. C. there were at least two temples of some importance on the Acropolis. But in the

Persian invasion, which occurred soon after under Xerxes, Athens was laid waste and they were destroyed. Pericles was fortunate in finding a man at his side who could carry out his great conceptions. This man was Phidias. He was a sculptor by profession, but to him was given also the general charge of the new constructions on the Acropolis. The Parthenon was first built, Ictinus being the actual architect. The material was white marble, brought from the quarries of Mt. Pentelicus, 10 or 15 miles from Athens. You can visit the quarries today if you wish, and climb the same roadways over which toiled the wains of Phidias and Ictinus, groaning with the huge blocks that were to form the Propylaea and the Parthenon. In the popular language of today Pentelicus has been corrupted into Pentele or Mendeli, and the words of Byron—"Still in his beams Mendeli's marbles glare"—are strictly true, for you can see from Athens in the distance the white scars in the side of Pentelicus or Mendeli, which point out the ancient quarries. The Parthenon was finished in 437 and Pericles next directed his attention to the construction of the Propylaea. In this same century were built the Erechtheum, of which the exquisite portal and the beautiful Caryatid porch remain today, and also the little temple known as that of the Unwinged Victory.

Another conspicuous object now no longer to be seen, and belonging to this period, was the colossal statue of bronze of Athena Promachos, from the hand of Phidias. It stood in the open air between the Propylaea and the Parthenon. It was some 50 feet in height and probably stood upon a high pedestal. It represented Athena with uplifted lance in one hand and shield in the other as if advancing into the combat. The



View of the Eastern Portico of the Parthenon. This front was more injured by the explosion of the powder, which happened during the siege, than the front facing the west, for here much the greater part of the pediment is wanting. In space between columns is seen the present Mosque, built within the area of the Parthenon. From Stuart and Revett, *Antiquities of Athens*, II. Chap. I, Plate I. London, 1762.

ART AND ARCHAEOLOGY

bright crest of her helmet and the point of her spear were said to be conspicuous objects to the sailor far out at sea.

Such were some of the splendid works that make memorable forever the name Pericles. The great statesman died in 431 and we may think of him, shortly before his death, gazing with satisfaction upon the completion of his great design.

The buildings which I have mentioned are all that now remain upon the Acropolis. But in antiquity there were many more, added after the death of Pericles. Under the Roman emperors other temples were erected; altar and statues were placed upon every available point. The Acropolis with its limited dimensions, we may even suppose must have become over-crowded, and it would seem as though the original temples must have been somewhat hidden from view. But during all this time the Parthenon and Propylaea continued to be the wonder and admiration of the entire Greek and Roman world, unrivalled and unapproached. In the 2nd century after Christ, Athens was visited by Pausanias, a Greek from the opposite shore of Asia Minor. After the fashion of travelers he wrote an account of his travels and from his book, which has come down to us, we learn that the great temples on the Acropolis were then, 500 years after their erection, yet fresh in all their original beauty. The statue was in its place in the Parthenon, and the bronze Athena Promachos outside still towered aloft as if to protect the sacred hill.

But a change was at hand. Following centuries were destined to witness a general wreck of the wonders of ancient art and civilization. It was due to various causes, but in just what measure to each it is difficult to decide.

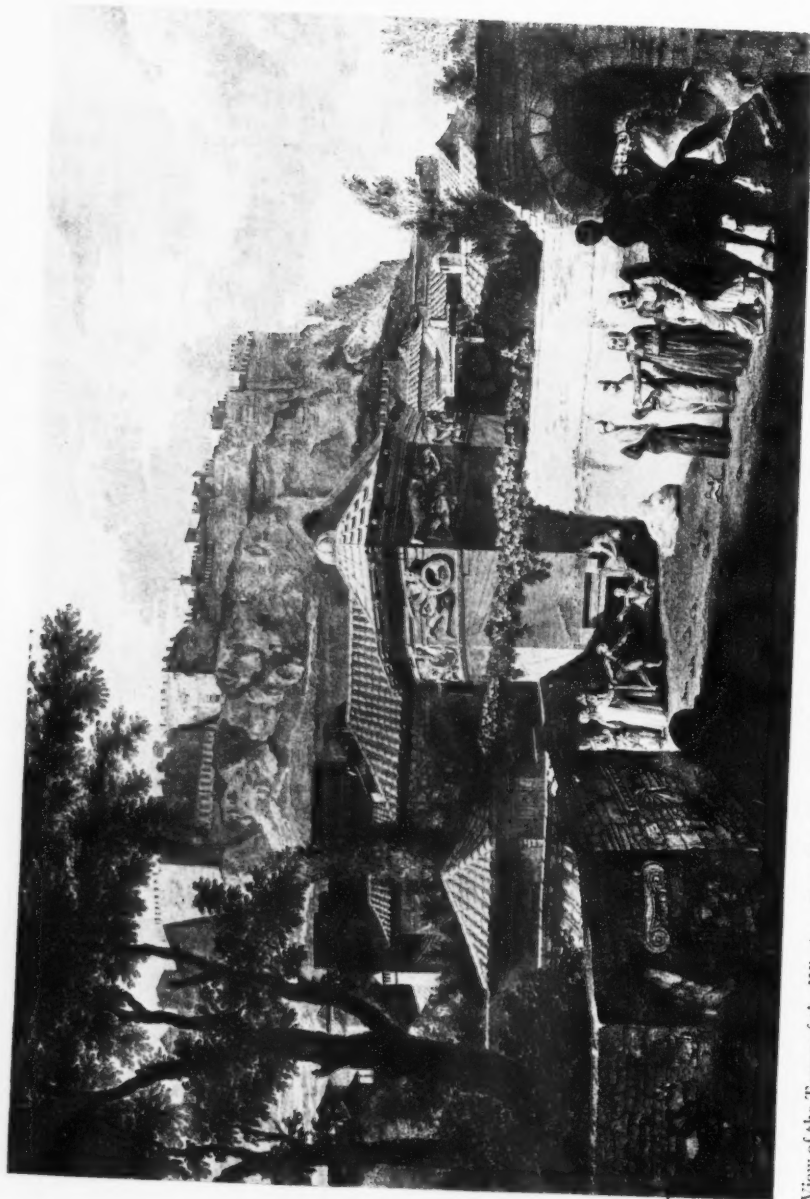
No doubt for several centuries artistic taste had been gradually declining. Very inferior work was produced and art was more and more falling into neglect. But there are more positive causes to be assigned than mere neglect and indifference. In the 5th century the Empire of Rome went down before the barbarians of the North. In the same century the flood of invasion swept over Greece. In the desolating march of war, with its fighting, its sieges, its sacking of conquered cities, we may be sure that works of art were not spared. Then, too, in the general movement which was occurring at that time among the peoples of Europe great changes took place in the populations of Italy and Greece, so that they became both degenerate and corrupted. Amid all the confusion and turmoil, all feeling for art disappeared. Statues of bronze and marble, when not wantonly destroyed, were allowed to fall unheeded to the ground. Ancient buildings often became quarries for building stone. This was true of Italy and of Greece alike. So Byron, speaking of the Coliseum, says—

"A ruin! yet what ruin—from its mass

Walls, palaces, half-cities have been reared."

Still another powerful influence was at work. Christianity was rising upon the ruins of Paganism. In the 4th century the conversion of the Emperor Constantine may be said to have established the new religion. Its propagators, in the endeavor to extend its conquests, must have felt the importance of removing as far as possible the monuments of the old religion.

Statues of the heathen gods and goddesses must perish along with the sway of the divinities they represented. And



View of the Tower of the Winds. Over the doorway of this building and on each side of it are evident traces of the entablature and pediment which formerly adorned it. The distant rock with the buildings on it, represents part of the Acropolis or Fortress of Athens. The gate through which the horses are coming, leads into the Bazaar, or Market Place, which you here enter close by the principal Mosque. From Stuart and Revett, *Antiquities of Athens*, I. Chap. III, Plate I. London, 1762.

ART AND ARCHAEOLOGY

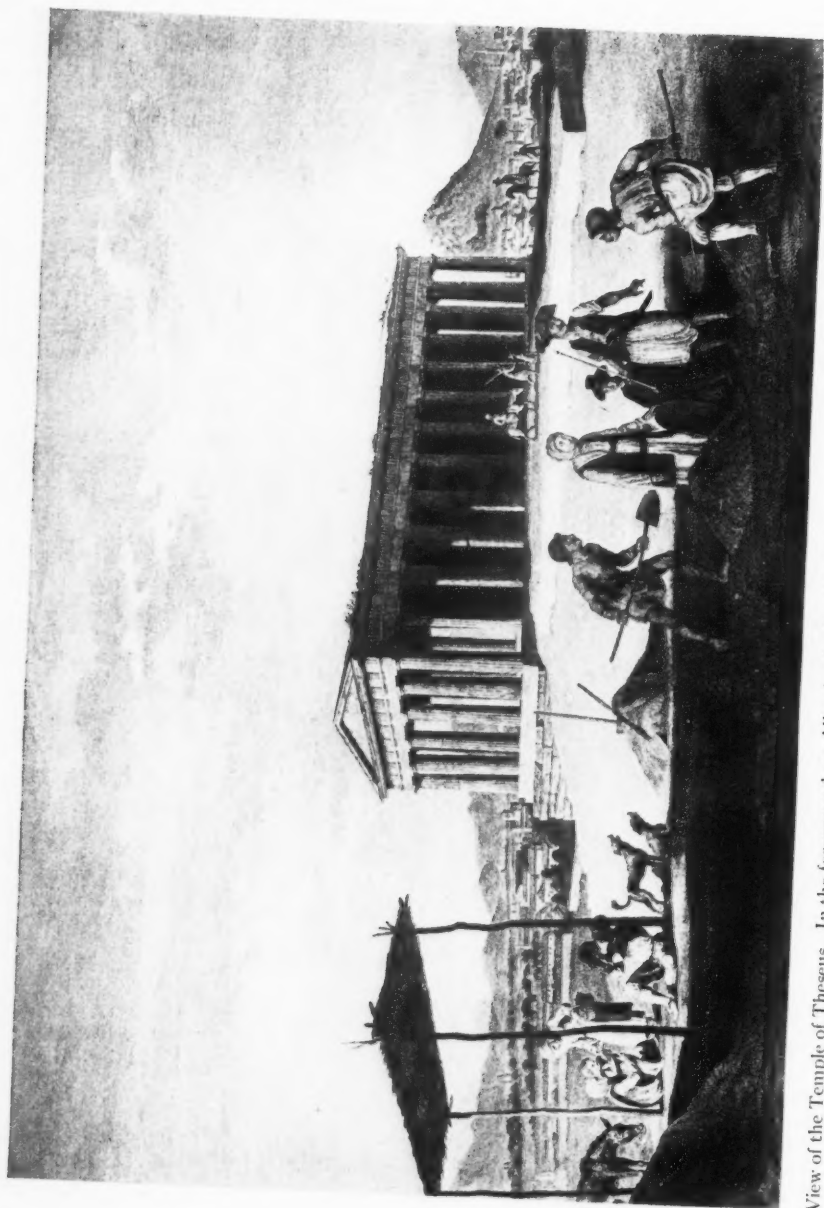
the record has come down to us of the wholesale destruction of ancient works of art in the reigns of Constantine, of Gratian, and of Theodosius. It happened, however, that the heathen temples were often spared, not indeed from any feeling for art on the part of the early Christians, but simply from practical considerations. The Pagan temple was converted into a Christian church and in this way it was saved from destruction. So it fared with the Parthenon and other temples at Athens. The early preachers of Christianity, too, with a sort of world-wise policy and cleverness, strove to make easy for the people, the transition from the old faith to the new. The Parthenon had been the temple of the maiden goddess Athena,—it was now dedicated to a purer, holier maiden, the blessed Virgin. So the Theseum,* in the plain of Athens, was now dedicated to St. George, the valiant Christian knight, the embodiment of Christian chivalry as Theseus had been of Pagan. Some changes were made in the interior of the Parthenon. The door at the East was walled up, and here the Christian altar was placed. The entrance was now at the west, and the walls were covered with paintings of Christian subjects, some trace of which may be made out, even today, among the strange vicissitudes of this wondrous temple.

For a thousand years we hear little of Athens in history. War with all its desolation may have raged in the plain at the foot of the Acropolis. The less substantial monuments of antiquity, neglected or perhaps wantonly abused, we may suppose wasting away and gradually disappearing, but during all this time the temple of Athena still rose in its serene beauty on the Acrop-

*Recently identified as the Hephaestum, mentioned by Pausanias.

olis. During these long dark centuries a single gleam of light flashes up for a brief period, in the 13th century, after the Latin Conquest, when we hear of the Frankish family of La Roche as Dukes of Athens. The Erechtheum and the Propylaea were now the halls of mediaeval princes and the Parthenon was their church. But the worst enemy of the Greeks was at hand. In 1453 the Turks, in their march from Central Asia, captured Constantinople and gained that foothold in Eastern Europe for which they had been striving during centuries. A few years later they were in Athens, and Greece became a Turkish province. The story of Turkish oppression of Greece, for nearly 400 years, is indeed a sad one; and perhaps to realize fully the sufferings of the subject race we should have a Greek to tell the story. A Turkish garrison was established upon the Acropolis. Its walls and fortifications were still further strengthened. The Erechtheum became the palace of the Turkish governor and the Parthenon became a Turkish mosque. The Christian paintings on its walls were either obliterated or hidden with whitewash, and at the southwest corner a minaret was erected. Still, nothing had, up to this time, probably been removed from the exterior of the building. Doubtless the rich sculptures had already received much injury and intentional mutilation. Probably they now began to receive much more in the idle hours of the Turkish soldiery. But no wholesale destruction had yet occurred, and the Parthenon was to remain, for two centuries more, an entire structure.

It seems particularly unfortunate that Athens should, just at this time have come into the hands of the Turks. It was the era of the revival of learning. Europe was just awakening from its



View of the Temple of Theseus. In the foreground are Albanian husbandmen winnowing corn. The more distant mountain on the right hand is the eastern extremity of Hymettus. The sharp-pointed conical hill near the temple is Anchesmus. On the left is a mountain tract, now called Turco-houmo, perhaps the Brilessus of the Ancients. Beyond is part of Mount Parnes. From Stuart and Revett, *Antiquities of Athens*, III, Chap. I, Plate I. London, 1762.

ART AND ARCHAEOLOGY

long sleep. The ancient classics were beginning to be read and Greek literature had just been discovered for Europe by Petrarch. Now was the moment when scholars were asking about Athens and desiring to visit it for the first time since a thousand years, and yet now for the first time it was well-nigh impossible to do so. The Turks were at the height of their power and were the terror of Europe. What Christian so bold as to venture among them?

While then the Greek language was being studied with an eagerness, even with such an avidity as perhaps never before or since, Athens was still a forgotten town. Even in the following century, a Tübingen professor, who had corresponded with some learned Greeks of Constantinople, asks them if there still is an Athens in existence. Not till the 17th century do we begin to find any modern notice of the buildings upon the Acropolis. The tide of Turkish victory had now turned. The power of the Turks seemed on the wane and they were no longer feared as formerly. Travelers ventured now upon Turkish soil. But the gates of the Acropolis were still practically closed to the outside world. An antiquarian who should come to draw or measure the Parthenon was regarded as a spy, examining the strength of the fortifications. Only after the greatest difficulty did a traveler, now and then, succeed in gaining permission to ascend the citadel at all. Such accounts as we have from these early visitors are full of admiration for what they saw. The Acropolis and its wonders were virtual discoveries for Western Europe, so utterly had they been lost sight of in the lapse of centuries. The Marquis of Nointel—French ambassador to Constantinople—visited Athens. He was

so struck with the beauty of the sculptures of the Parthenon that he employed an artist named Carrey to make drawings of them. This was about 1675. About the same time Spon, a Frenchman, and Wheler, an Englishman to whom an account of the Acropolis had accidentally penetrated in their distant homes, came to Athens. To these men we owe the first detailed description, with much inaccuracy, however, of the Parthenon in modern times. But Wheler, though a month at Athens, succeeded in securing admission only a single time to the Acropolis. In view of the injury done soon after to the Acropolis structures, their descriptions and the drawings of Carrey which still exist are of inestimable value to the student of Greek art.

Spon and Wheler were at Athens in 1678. They were probably the last Europeans who saw the Parthenon entire. Ten years later the hostilities which had been going on between the Venetians and the Turks, resulted in a determination on the part of the Venetian general, who had already made some progress in the Peloponnesus, to press on into Northern Greece, and if possible capture Athens. On the 23rd of September, 1687, 10 years after the visit of Spon and Wheler, he planted his batteries on a hill to the west of the Acropolis. Little was at first accomplished. Finally a deserter brought the intelligence that the Turks had stored their powder in the Parthenon. This building was now made the aim of the artillerymen. Again and again the roof resisted, but finally on Friday, the 26th of September, 1687 at 7 o'clock in the evening, the vandals were successful. The fatal bomb penetrated to the powder; and the masterpiece of Phidias and Ictinus, till that moment all but a perfect structure, after the lapse of



View of the Choragic Monument of Lysicrates, taken from the farther end of the garden belonging to the Hospitium of the Capuchins. More than half of this monument is walled up, so that of the six columns which form the circular Colonnade, only two and a half appear on the outside of the Capuchin's house. The door on the left hand, which has the French arms over it, leads into the chapel. The figure represents the French Capuchin sitting in his garden. From Stuart and Revett, *Antiquities of Athens*, I. Chap. IV, Plate I. London, 1762

ART AND ARCHAEOLOGY

twenty centuries—was in great part blown into the air, burying in its ruin men, women and children, and hurling great marble blocks into the plain below. The explosion was followed by the surrender of the citadel to the Venetians, but the victors were unable to hold their conquest and after six months the Turks were again in possession. The buildings upon the Acropolis were now all of them in ruin. The Erechtheum and the Propylaea, had before this time, suffered to some extent a fate similar to that which now befell the Parthenon; and moreover the Propylaea had been filled in with earth and stone to the very level of its roof, and on the top was a battery of cannon. The after-fate of the Parthenon may be briefly told. Once become a ruin, its condition grew rapidly worse. All through the following century, that is the 18th, it was subject to wanton mutilation from the Turks and to spoliation by travelers who easily bought the privilege of carrying off some fragment of the sculpture. No attempt seems to have been made by the Turks to clear away the debris, and perhaps fortunately; for some precious pieces of sculpture escaped still further destruction in their places of concealment. However, the Turks used the marble about them for many of their temporary needs. If they wanted to patch a wall, they found a block of marble ready at hand; and if they wanted mortar, they ground up the marble for lime. Finally at the beginning of the 18th century came Lord Elgin into the field. He was the British ambassador at Constantinople. His attention was called to the value of the sculptures of the Parthenon, and at his request the Turkish government, who wished at that time to win the favor of England, granted him permission to carry off

to England such marbles as he might wish. He seems to have taken this permission in the largest sense, for his workmen removed from the pediments all the figures save two, which may still be seen in place on the west front—in all 15 or 20 statues or portions of statues—17 slabs from the outer frieze and 91 of the inner. All these inestimable treasures were in the end, purchased from Elgin by the British government and are now deposited in the British Museum, forming one of the richest treasures.

Thirty years later Greece became free from the yoke of the Turks. The young nation turned its attention immediately to the conservation of such remnants of its past glory as might yet remain to it. Since that time the Acropolis and its monuments have been objects of the most jealous care. No attempt has been made to restore the temples, but they are safe from further decay or depredation.

What is the condition of the Parthenon today? There is an ugly gap right across the middle of it, from side to side—caused by the bombardment to which I have referred. The columns still stand in place at each front and partly along each side until you come to the gap. There the columns were blown out and the fragments lie scattered in confusion on the ground. Of the two fronts the western is in the better condition. Here the entire pediment is in place; but of the statues that once stood there, only two headless and battered trunks remain in place. The metopes of this front are in place but sadly marred and stained. The inner frieze has suffered less, and several of the slabs yet remaining are of surprising freshness. On the eastern front, on the contrary, the pediment is

ART AND ARCHAEOLOGY

all gone, and so is the inner frieze with the wall on which it stood.

The other antiquities at Athens—still to be seen in the plain below the Acropolis—temples, arches, tombs, and the multitude of objects collected in various museums—we must pass over with the mere mention. Impressive indeed are the sixteen lofty Corinthian columns, still standing in solemn beauty in the plain not far from the Acropolis—all that is left of the great temple of Zeus Olumpios. On the other hand, in the opposite part of the city the so-called Theseum may still be seen almost intact, the best preserved of all Greek temples. We may add, too, that the visitor to Athens is amazed at the immense amount of fragmentary marble that is seen scattered about, as if at random and unregarded, in various parts of the city. Roaming about in the old quarter, immediately adjoining the Acropolis, you may see, in some narrow lane, perhaps in front of a hovel, the fluted segment of a marble column, put now to some commonplace practical use—a seat or a doorstep. In a back-yard a column is seen protruding from the soil—in a corner stands perhaps some ancient sarcophagus of marble, now a receptacle for rubbish. Bits of beautiful or curious sculpture, the end of a cornice, a slab with an inscription, are seen built into walls of common stone and mortar. Such things are met at every turn. They are in their way most impressive. They give us an idea of the extent to which ancient Athens must have been adorned with temples and statues. They are mute memorials too, of the storm of desolation which for centuries blasted with its fury the abodes of the most artistic race of which we have any knowledge. The ancient

city has gone. We can reconstruct it only in imagination. But there is now a modern Athens—a real existence—the city of today, strange as it may seem to think of Athens as a centre of the restless throbbing life of the 20th century. This modern city is a thing of yesterday, not yet a century old. It dates from the close of the great struggle which freed the Greeks from the Turkish yoke and enabled Greece to take her place as an independent nation. When, in 1834, Otho, the newly-elected king, entered his capital, it was a miserable collection of hovels gathered about the foot of the Acropolis, where after the glory of the ancient Athens had departed, a scanty population had continued to live on, through all the wreck and ravage of the dark ages and through the centuries of the Turkish domination down to the new day that was then dawning for Greece. I will not now discuss the question whether it was wise to select Athens to be the capital of the new Greece. Judging from the standpoint of taste and sentiment, the immortal city might well have been left to her desolation and her solitude—

“Childless and crownless in her voiceless woe.”

The hovels at the foot of the Acropolis, with their miserable inhabitants, one might think were more in keeping with time's disastrous work upon the summit above them and in the plain around them, than could be modern palaces, railroads and gas-works.

But the question of the location of the new capital was, I doubt not, sufficiently considered at the time. The decision was made and we have to-day the result.

Swarthmore College

THEODORE ROOSEVELT IN SCULPTURE

By FRANK OWEN PAYNE

THE ROUGHRIDER—By *James Kelly*

This equestrian statuette of Theodore Roosevelt was executed as a companion piece for his earlier work, "Sheridan's Ride," which was greatly admired by Mr. Roosevelt. Indeed, having seen the "Sheridan" on exhibition in Tiffany's window, young Roosevelt, just home from Harvard, went in and purchased it for \$250.00.

It was many years later when "Teddy" had just returned from his military achievements in Cuba, that the sculptor solicited him to pose for a statue. Roosevelt demurred at first, but when he realized that it was the author of the Sheridan statue who desired him to give a sitting and when he understood that it was to be a companion piece for that earlier work, he willingly complied with the artist's request and gave him a sitting as desired.

Later, in testimony of his approval of the work, Mr. Roosevelt gave an order for a copy in bronze and he signed his name on the base. Only two of these statuettes are in existence. One of them is still in the sculptor's studio. The other occupies a place of prominence in the drawing room at Sagamore Hill, Oyster Bay, where it faces the "Sheridan's Ride," for which it was intended as a companion piece.

In this unique creation we have a likeness of Roosevelt the energetic, the active, the restless. One can not look upon it without feeling something of the enthusiasm which always inspired this extraordinary man. It would greatly inspire the youth of the country if bronze replicas of this work might find a place in every museum.

THE SENATE BUST—By *James E. Fraser*

During the Roosevelt administration, the sculptor, Mr. James Fraser, was commissioned to execute a bust in marble for the U. S. Senate. The President did not relish posing. He regarded time so spent as wasted. He therefore stipulated that the artist should model him while engaged about the business of state. Most of the "sittings" were accomplished during cabinet meetings, and as the light did not suit in the regular meeting place of the cabinet, these meetings were held in the East Room.

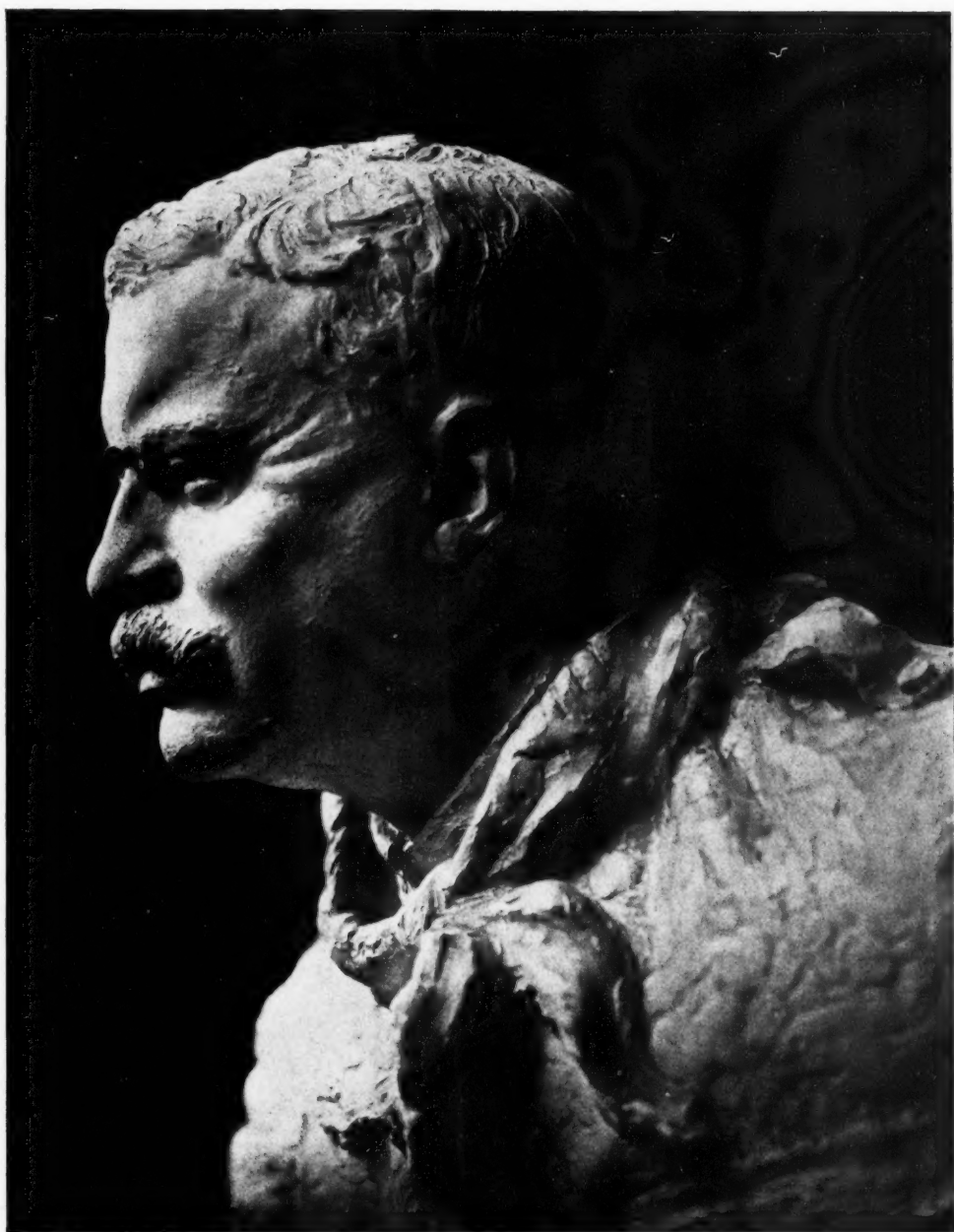
The President was not an easy subject. His nervous energy made him ever on the move and his constant and rapid change of expression made it a most difficult undertaking. The artist was also hampered by having to work in the presence of the Cabinet members, but as the latter gathered about the artist at the close of each sitting to inspect the work, he was able to profit by their criticism as the work progressed.

It is amusing to lovers of real art to learn that when this admirable portrait was finished, the senate committee refused to accept it because it was not attired in the conventional garb of a Chief Executive, to wit; a *frock coat*. To make this work more in conformity with the portraits of other great Americans in the senate chamber, Mr. Fraser remodeled the vesture and added the "Prince Albert" as desired.

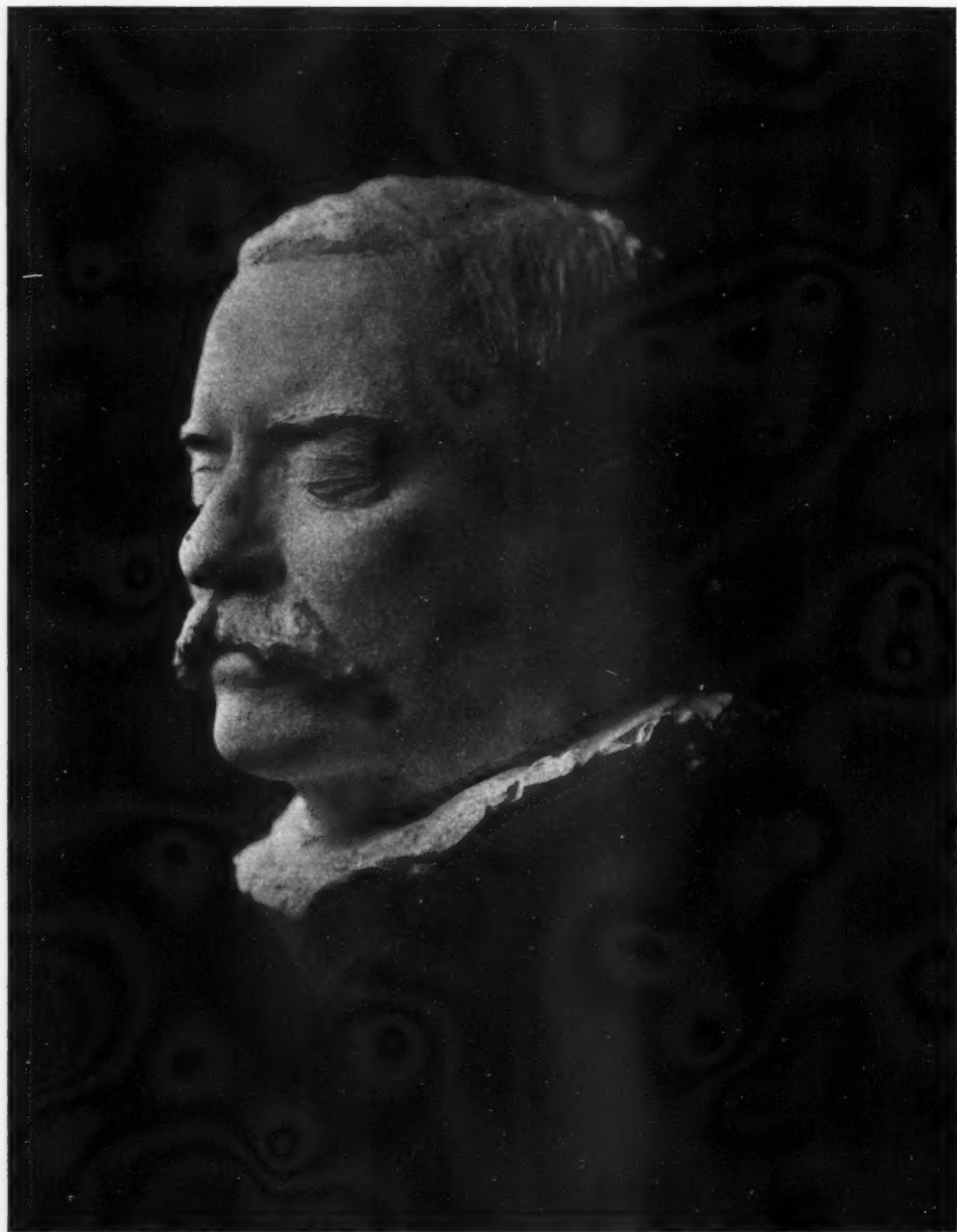
In that form this bust may now be seen at the Capitol. The artist, however, regards the original work as



Equestrian Statuette by Kelly. Made just after Spanish War, to be a companion-piece to Sheridan's Ride by same sculptor. Note the autograph of Roosevelt on base.



Original of bust by Fraser made for U. S. Senate. The one in Senate Chamber is clothed in conventional dress.
Modeled in East Room during Cabinet Sessions, 1st term.



Plaster cast made from Death, Mask taken by Fraser immediately after Mr. Roosevelt's death.

© Fraser

ART AND ARCHAEOLOGY

superior to the latter. The bust as originally designed is herewith submitted.

People who knew Theodore Roosevelt well have declared this to be a living likeness of him. The expression about the eyes and mouth are most convincing.

THE DEATH MASK—By *James E. Frazer*

Immediately after the death of Col. Roosevelt, the sculptor who had made the great life-like portrait for the Senate of the United States, received a summons to go to Oyster Bay, where he made the casts of the head and face. From these negatives the plaster cast of the head was made, a photograph of which is herewith submitted. In the possession of this work, we are assured of the greatest of accuracy in all future sculptural representations of Theodore Roosevelt.

WILLIAM ORDWAY PARTRIDGE

William Ordway Partridge has made two studies of Col. Roosevelt. One of

these is modeled after the Colonel when he returned from the Spanish War. This bust follows a favorite photograph which Mr. Roosevelt presented to many of his closest friends. It is clothed in khaki uniform of a Colonel and wears the service hat. It is a very spirited portrait which his admirers will recognize as "Teddy" the idol of his party. No photograph of this work has yet been made.

The other is a bust which represents Mr. Roosevelt at a later date, probably during his second term as president. It is a fine conception, quite characteristic of him when engaged in conversation. This bust was on exhibition in the New York Republican Club during the recent celebration of the return of the 27th Division, having been placed there immediately after Mr. Roosevelt's death. The artist has a commission from the Republican Club of New York City to make this bust. It is a speaking likeness.

Neither of the studies of Roosevelt by Partridge is available for publication at present.



ART AND ARCHAEOLOGY

THEODORE ROOSEVELT

Written, on request, for the Concord, N. H., Memorial Meeting of February 9, 1919.

If I could forge you verses that would ring
Like sledges on an anvil, I would sing.
The song should be a paeon, not a dirge;
It should have all the tumult and the surge
Of endless waters charging up the rocks;
It should be loud with trumpets, and reel with shocks
Of meeting arms. Then he that sings would twist
His thought into a sentence like a fist,
To strike death in the face, and boldly say:
"You cannot take this man of men away;
He is all ours, and we will keep him here
A torch, a sword, a battle-shout, a cheer!"

Our Theodore was fit to be the pal
Of England's best-loved king,—her brave, bluff Hal,
Who ran to every task as to a sport;
Who leaped, a lion with lions, at Agincourt,
But prayed to God it yet might be his lot
To put a fowl in every peasant's pot.
When God mints men like these He takes a mold
Large as the world, and stints not with his gold.
He says: "I make a man in every part;
I throne the royal head upon the royal heart!"

WENDELL PHILLIPS STAFFORD.

CURRENT NOTES AND NEWS

The Memorial Window of the American Red Cross Building in Washington

IN Vol. VI. No. 2 of ART AND ARCHAEOLOGY (August, 1917), we published a plate of the National Headquarters of the American Red Cross in Washington, together with a brief account of the dedication of the building on May 5, 1917. Through the courtesy of the Red Cross, we present in this issue illustrations of the famous Memorial Window in the Assembly room of the building which ranks as one of the finest specimens of ecclesiastical art in this country.

The assembly room is finished in colonial style. The three-panel window, which forms more than half of the north wall of the room opposite the entrance door, is of Tiffany favrile glass and of unusual beauty and interest, typifying as it does the whole thought for which the building stands—ministry to the sick and wounded through sacrifice. It was Miss Boardman, of the Central Committee, who suggested the idea to the organizations of the North and South which cared for the sick and wounded of the Civil War, and these organizations not only accepted the proposition but suggested that they unite in presenting a third window which should form a central panel. The cost of the three windows was \$10,000 and the Woman's Relief Corps of the Grand Army of the Republic contributed \$5,000 from funds on hand, while the United Daughters of the Confederacy gave an equal amount. Mr. Louis C. Tiffany, of New York, has developed in a masterful manner the suggestions of Miss Boardman.

The central panel takes one back to the days of the Crusaders, showing that army of gallant knights, with their horses and spears. In the middle foreground is the standard bearer, mounted upon a white steed, with trappings bedecked with jewels and carrying a large flag bearing the Red Cross emblem. On the ground near him is a faithful comrade, supporting a wounded warrior who has fallen from his horse. While the whole scene suggest life and action, emphasis is given to the central thought, that during the onrush, time must still be found to minister to the fallen.

The women of the North gave the west window, which shows Saint Filomena surrounded by an army of women symbolizing virtues. The first of these carries a shield decorated with the Red Cross, and is followed by *Hope*, bearing a banner with an anchor, by *Mercy* with her gifts, by *Faith*, carrying a torch and palms, and by *Charity*, offering a healing draught. In the foreground is a mother holding a little child, who is passing flowers from a basket at her mother's side. Other maidens with the Red Cross banner are in the background.

The east panel is the gift of the women of the South. It also tells the story of noble women and noble deeds. The graceful *Una* from Spencers' "Fairie Queen" is the central figure, with her apron filled with roses, reminding one of St. Elizabeth. *Una* is the personification of Truth and Fortitude. At her right and left are little maidens, one holding aloft a cross and the other the lamp of wisdom. Behind her are maidens with banners bearing the Red Cross and still another bearing a heart, symbolizing helpful love. Kneeling in front of *Una* is another maiden holding a shield with the Red Cross insignia.



Central panel of the memorial window—joint gift of women of the North and South. The Crusaders. The cost of the three windows was \$10,000. Artist, Louis C. Tiffany of New York. The window taken as a whole is probably the largest of modern times.

ART AND ARCHAEOLOGY

Theodore Roosevelt and the Fine Arts

HE approved the Park Commission plan for the development of Washington City.

He guarded its execution against Congressional attacks, and self interested schemers.

He prevented the narrowing of the vista in the Mall by the encroachment of buildings, as it would have destroyed the dignity and harmony of the landscape.

He prevented the location of the Grant Memorial where it would have interfered with the best view of the White House and saw it placed where desired by the Park Commission.

He removed the old Pennsylvania Station, an eyesore, from the Mall.

He prevented the location of the Agricultural Building in the vista between the Washington Monument and the Capitol, where it would have destroyed the composition of the plan.

He prevented making the Lincoln Memorial an addenda to the Railway Station. This led to the final location in the park scheme where we now see it in dignity and beauty.

He assured a National Gallery of Art by insisting upon the acceptance of the Harriet Jane Johnston and the Freer Collections.

He fostered the exhibition of Saint-Gaudens' work, a notable art event in Washington.

He put our gold coinage on a high plane when he selected Augustus Saint-Gaudens, the greatest sculptor of our epoch, to make the designs and models.

He restored the White House to its former dignity and simplicity by calling in Charles F. McKim, our greatest architect.

He called in Frank Millet, the painter, decorator, friend of the small and the great, lost to the world in the "Titanic" disaster, to advise him on decorations and painting.

He, just before leaving the White House, appointed a Fine Art Council from which the Commission of Fine Arts grew. This has proved a great factor in guiding the people in the right direction.

He was the first President of the United States since the time of Madison, a period of nearly a hundred years, who zealously fostered the fine arts for the refinement and cultivation of the people.

Glenn Brown in American Magazine of Art.

The Museum Requirements of the Nation

IN order that the American nation may compete with the other great nations of the world in developing the agencies of culture progress, four great museums are an absolute necessity. They are the museums of (1) Natural History, (2) American History, (3) The Fine Arts, and (4) Technology. Buildings for two of these are already provided, but their utilization is greatly embarrassed by the necessity of accommodating great collections which are not germane and which should be separately housed.



Memorial window given by women of the North. West panel of the three-panel window which forms the side of the Assembly room in the Red Cross Building at Washington, D. C. St. Filomena, with Shield Bearer, Hope, Faith, Charity, Mercy.

ART AND ARCHAEOLOGY

The *Natural History Museum* is a storehouse of all that relates to the natural sciences and the laboratories pertaining thereto, a vast and most important field which cannot be neglected by any modern nation. It now occupies in large part the New Museum building.

The *Museum of History*—of *National History*—is an absolute necessity to a civilized nation. In the United States it should represent and fully present the period of discovery, the fullest possible presentation of the events of the Revolution, the Civil War, and greatest of all, the world war which is now just closed, to say nothing of the intervening periods and the future. The development of a Museum of American History is an obligation of the present to the future that a civilized people cannot afford to ignore. It is deeply to be regretted that as yet no building has been provided.

The *Art Museum* is designated to accommodate all that relates to the vast range of the arts of taste, a vital field which so far is sadly neglected by our nation. It should stand for the encouragement and promotion of taste and refinement in every branch of human endeavor and should serve to mark the position of the nation in civilization and in the scale of refinement. It is manifest that the success of a people depends upon the proper application of the canons of taste to the whole range of its activities.

It is true that the art collections of the nation grow regardless of the lack of adequate accommodation, but by no means to the extent that would be possible under reasonable conditions. The loss of great collections in the past due to our lack of preparedness is a matter of record. Art collections are made by men of taste and wealth, and as a rule at the close of the career of the collector the collection goes to the most worthy institution within reach. The nation has already received rich gifts of art works though unable to give the least assurance that they would receive the treatment required by works of art. In one case a building has been presented in order that the gift of art works might receive adequate care. Everything else being equal, there can be little doubt that collectors would prefer that their treasures should pass into the possession of the nation, and Washington is the focusing point of the nation.

It should not be assumed for a moment that an Art Museum is for the accommodation of paintings and sculptures merely. The Art Museum of the nation should cover a vastly wider field—the history of art—its evolution and its application to every branch of human activity which calls for the exercise of taste. The world knows that the American nation so far has barely made a beginning in this essential direction and there can be no question that we should, at the earliest possible moment, provide for a fine-arts building equal or superior to the foremost in the world.

The fourth requisite in the national group is the *Museum of Technology*. It should be devoted to the great field in which our national achievements are surprising the world. There is already a great body of material in hand but adequate expansion is forbidden by the lack of room. In case new buildings are provided for History and Art, the old museum building could be a Museum of Technology. This may be advocated not only because the building already contains a large body of technic material, but for the reason that being of brick and in the bad



Memorial window given by women of the South. East panel of the three-panel window which forms the side of the Assembly room in the Red Cross Building at Washington, D. C. Una (from Spencer's "Fairie Queen") with maidens bearing symbols.

ART AND ARCHAEOLOGY

taste architecturally of the Centennial period, it would not prove satisfactory for the housing of either History or Art, these branches requiring structures of large proportions and in the noblest type of architecture.

The adequate founding of these four coordinated museums by the nation and for the nation, in Washington, is an absolute necessity if America is to establish and hold her place among the foremost peoples of the world.

W. H. Holmes

A Ministry of Fine Arts

A MOVEMENT for the establishment of a Ministry of Fine Arts in the national government has been started in Washington, and already indorsed by the Arts Club there, which immediately took steps to appoint a committee for active work with the Congressmen and Senators, after an address delivered by the editor of *Musical America* and the president of the Musical Alliance, who was the guest of honor at a dinner there—Dr John C. Freund.

The propaganda necessary to carry out the idea, the need of which has long been felt in this country, must take the form of an appeal to the millions, for they are millions, engaged in music, drama, literature and the arts, to realize that the power is in their hands, and that power consists in the vote, which they have hitherto neglected, for most professionals take little or no interest in politics. When the great army of intelligent, cultured and well-to-do persons who are interested in music and the arts as a matter of livelihood realize their power, the battle will almost be won. It cannot be expected of legislators, and particularly of politicians, that they will have any regard for those who are neglectful of their civic duties.

With the establishment of a Ministry of Fine Arts, a number of questions as well as problems now before the musical and dramatic world will be far on the road to solution. Such an organization will be able to indicate the means by which we can have national opera, a national conservatory of music, the necessary aid to encourage American composers; musical schools for the education of players to fit them for symphonic and other orchestras. Such a ministry exists in almost every civilized country. It is time the United States took the matter up, not merely from the artistic or cultural point of view but from the practical business point of view.

Musical America

Ovid in Bulgaria

IT was a bitter blow to Publius Ovidius Naso, the best selling poet of Augustan Rome, when the Emperor exiled him to a desolate town on the barren shores of the Black Sea as a punishment for too faithfully reflecting the manners of his time. There he lived his last years and there he died; nor did a gentleman used to the luxurious life of the capital of the world ever quite reconcile himself to the society of barbarous Scythians.

Two thousand years later Ovid would have liked it better. By that time the town of Tomi had become Constantza, one of the principal ports of Rumania and the summer resort of the wealthy and ease-loving society of Bucharest. And every day gentlemen very much like Ovid, and ladies whom Ovid would have

ART AND ARCHAEOLOGY

liked very much, passed through the Platza Ovidiu, where a statue of the poet commemorated the first incursion, if an unwilling one, of the leisure class. In due course of time, however, Constantza fell into the hands of Scythians more ungracious than those among whom Ovid had lived. When the Bulgarian Army overran the Dobrudja in 1916 it was followed by the expropriators whom all the Central Powers sent into occupied territory. The Bulgars, like the Germans, were acquisitive; they would take anything from factory machinery to first editions and Japanese prints. Among the plunder shipped back into Bulgaria from Constantza was the statue of Ovid, once more an exile.

Malicious Rumanians have said that the Bulgars did not know who Ovid was, that they thought the statue was that of the Mayor of Constantza. Whether this be true or not, the Bulgars have been considerably more careless about the preservation of classical remains than the Rumanians. Some years ago a great heap of stones with Roman inscriptions lay in a museum yard in Sofia, with grass growing among them; nobody had cared to take the trouble to carry them indoors. Perhaps Ovid was thrown in among them to await such time as the Bulgar had leisure from his forays into other lands and could arrange his monuments of classical culture to suit himself; at any rate, Ovid escaped the ignominy of being melted and turned into shell cases, for after vigorous protest from Rumania and the Allies the Bulgarian Government finally shipped him back to Constantza.

New York Times

Tenth Annual Convention of the American Federation of Arts

THE American Federation of Arts will hold its *Tenth Annual Convention* at the Metropolitan Museum of Art, New York, on the 15th, 16th and 17th of May. The sessions of the Convention will all be held in the lecture hall of the Metropolitan Museum.

Both morning and afternoon sessions on the first day, May 15th, will be devoted to the subject of *War Memorials*. Among the speakers will be Charles Moore, Chairman of the National Commission of Fine Arts of this city; Morris Gray, President of the Museum of Fine Arts, Boston; Edwin H. Blashfield, the distinguished mural painter; Cass Gilbert, the architect of the New Treasury Annex, the Woolworth Building, New York, and the Minnesota State Capitol; and Frederick Law Olmsted, the landscape architect who during the war served on the Housing Commission.

The session on Friday morning will be devoted to the work of the "American Federation of Arts" which, because of war needs, will be considerably broadened in scope. Among the speakers at this session will be Oscar B. Jacobson of the University of Oklahoma; Pedro J. Lemos of the Leland Stanford, Jr., University of California and probably Edgar L. Hewett of the Santa Fe Museum, New Mexico, and John Cotton Dana of the Newark Public Library, all of whom are taking an active part in advancing the knowledge and appreciation of art in this country.

The afternoon session on Friday will be devoted to the subject of *Art and Labor* with the purpose of showing how art can be made an instrument both of Americanization and of reconciliation. Joseph Pennell will speak on "Pictorial Public-

ART AND ARCHAEOLOGY

ity" treating of the poster as a medium of communication; Gerrit A. Beneker will present a paper on "Art as a Constructive Force" the result of his own experiment as an artist employed on large construction works both in this city and in Cleveland. Henry W. Kent will tell what the Metropolitan Museum is doing to assist the development of industrial art not only through the use of its collections but through the Department of Industrial Art in direct contact with the manufacturers and artists.

On Saturday there will be but one session, that to be held in the morning. The general topic will then be *Art and the Nation*. Charles D. Walcott, Secretary of the Smithsonian Institution will be one of the principal speakers and his subject will be the National Gallery of Art. Mr. Thomas Whitney Surette will speak on the subject of "Music for the People, through the Cooperation of the Art Museums."

On the evening of the 14th preceding the opening of the Convention a reception will be given the delegates and members in attendance in the *Morgan Memorial Hall* of the *Metropolitan Museum*. There will be music. Among those in the receiving party will be Mrs. Robert W. de Forest, Mrs. Herbert Adams, Mrs. John W. Alexander, Miss Cecilia Beaux, Mrs. E. H. Harriman, Mrs. H. O. Havemeyer, Mrs. Otto H. Kahn and Mrs. Cornelius Vanderbilt.

In addition to this reception delegates to this Convention will be given the privilege of viewing some of the *private art collections* in New York which are rarely open to visitors, such for example, as those of Henry C. Frick, Mrs. H. O. Havemeyer, George Blumenthal, Senator Clark; also the library of J. Pierpont Morgan.

On Saturday afternoon after the final session, a *reception* with music will be given in honor of the delegates in the *Fine Arts Building* by the "National Association of Women Painters and Sculptors."

The College Art Association of America

will hold its annual meeting at the Metropolitan Museum, New York, Monday, Tuesday and Wednesday, May 12-14, the three days preceding the meeting of the American Federation of Arts; and the American Association of Museums will hold its annual meeting the first of the following week.

The Twentieth International Congress Of Americanists

An official announcement has been received through the Brazilian Embassy that the XX International Congress of Americanists will be held at Rio de Janeiro in the latter part of June, as formerly agreed upon. The Congress in Brazil promises to be of more than ordinary importance, both from the point of view of stimulating the development of anthropological sciences in that country and of assisting in furthering international relations.

Applications for membership in the Congress may be made to Dr. Ales Hrdlicka, Smithsonian Institution, Washington, who should be promptly informed of any communications that Americanists of this country may wish to present before the Congress. All scientific institutions and societies are requested to appoint delegates whose names should be sent to Dr. Hrdlicka and all persons who may have in mind to go to Rio de Janeiro as part of the American delegation should communicate with him.

ART AND ARCHAEOLOGY

War Memorials

IN response to requests for advice from different quarters, the following suggestions are offered to those who are considering the erection of war memorials, by the American Federation of Arts.

- (1) Consider the amount of money probably available. Conclusion on this point must necessarily precede any determination as to the form of memorial, and is equally important whether that form be some structure, architectural or sculptural, painting or work of landscape art.
- (2) Consider tentatively the form which the memorial should preferably take, whether architectural or sculptural, a painting or some kind of landscape art.
- (3) Also the question of site. This question is of vital importance. In large towns the memorial, if monumental, should not be so placed as to obstruct traffic and at the same time should be in a position sufficiently conspicuous to be worthy of its object. Existent buildings and other surroundings should be considered in deciding location. So should also the permanence of such buildings and surroundings. This is quite as important in the case of a small village as in a large town or city.
- (4) Likewise in connection with any structure the question of material, whether stone, marble or bronze. Local stone has advantages, both economically and sentimentally.
- (5) The approaches to any memorial and the points of view from which it is seen are quite as important as its immediate surroundings.
- (6) The cost of laying out the site, when necessary, should be included in the scheme. The effect of a memorial is often entirely lost by want of a careful laying out of the site.
- (7) Where memorials are proposed for the interior of buildings, whether in sculpture, architecture, stained glass, mural paintings or wall tablets, careful regard should be paid to the scale, and character of the architecture of the building and to any adjacent monuments.
- (8) The lettering of all inscriptions should be carefully studied and should be legible. A bold Roman type, or the Italian lettering of the 16th Century based on it, is the type most suitable.
- (9) In all memorials simplicity, scale and proportion should be aimed at rather than profusion of detail or excessive costliness of material. It is the artistic, imaginative and intellectual quality of the work that gives it its final value.
- (10) Before the adoption of tentative plans, and preferably before any plans are made, secure expert advice. This can usually be best obtained by calling in a competent artist, be he an architect, a sculptor, a painter or a landscape architect. If there is to be a competition careful specifications setting forth the terms of the competition should precede it. It should be remembered that the ablest artists are not usually willing to enter competitions except for structures of the most important kind.

BOOK CRITIQUES

The Days of Alcibiades. By C. E. Robinson. New York, Longmans, Green and Co., 1916. \$1.50.

The Unwilling Vestal. A Tale of Rome Under the Cæsars. By Edward Lucas White. New York, Dutton and Co., 1918. \$1.50.

These are two good popular books, one illustrating in narrative form Athenian life during the Peloponnesian War, the other a novel based on Roman life and full of archaeological descriptions of Rome and things Roman. Mr. Robinson hangs his story around the career of Alcibiades, one of the most freakish and fascinating characters of all times. He was a boy of boys who played knuckle-bones in the street and narrowly escaped being run over. He was at once the ward of Pericles, the pupil of Socrates, the scandal of Athens, the victorious athlete, a general in the Sicilian Expedition, a traitor, a rescuer, an adventurer. He it was who probably caused the attack on the Melians, who were told to join the Athenian league and when this small defenceless people refused, all males of military age were slaughtered and their wives and children sold into slavery (all which has a strangely modern sound). There is no more fascinating figure for a study of Greek life and the result is that almost all the incidents of public and private life are discussed. We study Alcibiades' boyhood, then visit an Attic farm, associate with the ephebes, consult the oracle at Delphi, enjoy Phormio's naval victory over the superior Spartans as well as a land battle at Delium, are initiated into the Eleusinian mysteries, have a dinner-party in the house of Pulytion where Alcibiades parodied the mysteries. We visit the Market-place, see a funeral, witness a performance of tragedies at the Greek Dionysia, attend the ekklesia in which Alcibiades tricked the Spartan envoys. We take part in a wedding festival, have a description of Athens where politics was every man's pastime and no man's profession, witness the Panathenaea and after visiting Peiraieus and seeing the departure of the Sicilian expedition, we go to Sparta for a chapter, and finally have the jury trial and death of Alcibiades. There is a true historical foundation, but the main value of the book is to give an insight into Athenian manners

and customs and we have such characters as the conservative farmer, the smart young aristocrat, the wealthy merchant, the slave, the philosopher, etc. Mr. Robinson is a thorough scholar and has drawn widely from Greek authors from Homer to Lucian and from archaeological sources. Many of the admirable descriptions are inspired by his own travels in Greece. The scholar will enjoy detecting all sorts of sources. He will recognize many favorite passages, and also many bits of Greek literature not always read in college such as the famous drinking song or *skolion* in honor of Harmodius and Aristogeiton of which a new translation by Mr. Rackham is given, or even a quotation from a fragment of Euripides' Theseus which few but Greek epigraphists know or understand.

The illustrations based on the author's sketches help visualize the story, even if they are not as trustworthy as those in such an excellent book as Gulick's *Life of the Ancient Greeks*. However, this is one of the most interesting companions to the reading of Greek authors and Greek history that has recently appeared and, as the *London Times* said, if the classics can be taught in the spirit of this book there should be no anxiety about their future.

Mr. White's *Unwilling Vestal* is not the work of so great a scholar but is a very well-written novel based on the life of the Vestal Virgins and abounds in many fascinating archaeological passages and brilliant descriptions, which unfortunately are often dragged in rather irrelevantly to show the writer's reading; and he must have well ransacked the *Corpus of Latin Inscriptions* to find all the unusual and to the modern mind unnatural proper names which are employed. The book certainly is a good historical novel and should be welcomed by every lover of Rome. Mr. White has evidently read the literature on the Vestals including the researches of the American scholar, Miss Van Deman, who is probably our best authority on the subject.

D. M. R.

Domestic Architecture. By L. Eugene Robinson. New York, The Macmillan Company, 1917. Pp. xiii, 378. \$1.50.

This is a practical little book which gives in simple language a great amount of informa-

ART AND ARCHAEOLOGY

tion of value to any one who wishes a house with which he shall be satisfied. A brief historical chapter and one on American colonial architecture are followed by a series containing most useful observations of the choice of a site, the arrangement and treatment of rooms, the methods of construction, the mechanical equipment and accessories. Much of the information, indeed, should be very welcome even to a householder who is not going to build. Although the book does not pretend to make an architect's services unnecessary, it is devised to give some elementary instruction in drawing and design if desired, and is no doubt intended to serve as a text book for the numerous courses on domestic architecture in schools of household science.

D. M. R.

Joseph Pennell's Liberty Loan Poster. Philadelphia and London; J. B. Lippincott Co., 1918. \$1.00.

A recent book that Mr. Joseph Pennell has added to his series of volumes on the "Wonder of Work," entitled "Joseph Pennell's Liberty-Loan Poster," is a most valuable and instructive treatise on poster making.

The sub-title—"A text-book for artists and amateurs, governments, teachers and printers with notes; an introduction and essay on the poster by the artist"—is most comprehensive, proving as it does the need of governments, teachers and printers for a text-book.

After a brief resumé of the history of poster art from the beginning, when the Assyrians and Egyptians, later the Greeks, made their realistic records on their walls and in their temples, he says the "new poster, like the old fresco, must tell its story without words." And today, through the horrible world war has come a renaissance of Art, awakened by the need to rouse the people, to force their attention.

A flood of posters has been the consequence. Nothing like it before, not only in this country but everywhere, France, Great Britain, Italy, Holland, Russia, and Servia have expressed themselves in this manner, graphically and effectually.

There have resulted in this great output, many good, virile, appealing pictures that have had for their motive the various Liberty loans, the Red Cross, Y. M. C. A., and relief

work of all kinds; but Mr. Pennell contends that the work might be much better if the artists themselves understood more thoroughly the mechanical reproductive processes rather than leave this part of the work to public printers and commercial lithographers.

He makes a special plea for proper schools of the graphic arts in the United States, where the artist of the poster may receive expert technical training, not alone in designing, but in printing.

He says that in our schools no instruction whatever is given in the making of a lithograph, what colors to use, how to use them, nor the various stages necessary in printing from the stones.

He urges a National School supported by the Government, such as exists in almost every other country.

In this little book the artist gives every detail in the making of his own poster from the beginning to the successful and finished picture which was one of the most striking issued by the Division of Pictorial Publicity of which he was a member.

To Mr. Pennell himself, might appropriately be applied the title he has so effectively used—"The Wonder of Work," as the amount of his accomplishment has been stupendous and easily exceeds that of any of his contemporaries.

H. W.

Historic Silver of the Colonies and its Makers. By Francis Hill Bigelow. New York, The Macmillan Company. xxiv + 476 pp. \$6.00.

The recent revival of interest in early American silver, in which Mr. Bigelow has already taken a large part, has produced a number of interesting exhibitions and catalogues, and the superb great volume of "American Church Silver," but hitherto there has been no general work at once comprehensive and within ordinary means. Mr. Bigelow has now supplied this, in a book which is also of profound scholarship and fascinating historic interest. Unlike the "American Church Silver," which was arranged alphabetically by towns and churches, this is divided into chapters devoted each to a single type of vessel or utensil and within these the arrangement is a chronological one, which traces the development from the earliest settlements to about 1825. Domestic silver is covered as well as ecclesiastical, and teapots,

ART AND ARCHAEOLOGY

spoons, and punch bowls are as fully illustrated as chalices and basins. Mr. Bigelow's researches have revealed in an astonishing number of cases, not only the maker, but the original owner of the piece, and its history. Indeed the pieces themselves often furnish historical evidence of the greatest interest. Through the authentic records and clear reproductions of these pages is revealed an art which a multitude of the colonists practiced as adeptly as their fellows of the old world, and in which they created many beautiful forms of their own. No collector or amateur should neglect to secure this book, which dwarfs the hasty compilations of recent popularizers, and stands in the first rank.

F. K.

A History of Ancient Coinage 700-300 B. C. By Percy Gardner. Pp. xvi+463, with 11 plates. New York, Oxford University Press, 1918. \$7.20.

Though rather expensive this is one of the most important books which have appeared in recent years in the field of classical archaeology. This is the first real broad historical sketch of Greek Coinage as an organic unity by a scholar who is historian as well as numismatist, who takes "cities in groups rather than separately, tracing lines of trade influence from district to district, trying to discern the reasons why coin standards found acceptance in one locality or another." More than sixteen years of association with Barclay Head in the British Museum (to whom the book is dedicated) and his own numerous researches have made Professor Percy Gardner one of our foremost authorities on Greek coins. His papers on the origin of coinage, and on the coinages of the Ionian revolt (in which he first identified a uniform coinage issued by the cities of Ionia which took part in the revolt against Persia in the years 500-494 B.C.) and his papers on the coinage of the Athenian Empire, showing Athens' pride and love of dominance (motives even today as strong as those of commercial advantage in world politics) have solved many a difficult problem. They have been rewritten and are incorporated in the present volume, the introduction of which can be read with pleasure by layman as well as scholar. It contains an account of Greek trade-routes, classes of traders, bankers, early measures of value, the origin of coin-standards, mutual relations of precious metals, rights of coinage, monetary alliances, mother-city and colony, standard

currencies, monometallism and bimetalism, the dating of Greek coins, hoards, and fabric, and then follows a more detailed treatment in chapters I-XIII of the First Period to 480 and in chapters XIV-XXI of the Second Period, 480-300 B.C. After a general index is a description of the coins shown on the plates.

This excellent book will be of great interest to all students of coins and to our many subscribers who have collections of coins themselves or are interested in the subject. It will also interest the layman who cares to know something about the beautiful art of ancient Greek coins, and the story they tell for history.

D. M. R.

The Antique Greek Dance, after Sculptured and Painted Figures. By Maurice Emmanuel. Translated by Harriet Jean Beauley. New York: John Lane Co., 1916. Pp. xxviii+304. 600 illustrations. \$3.00.

The original French edition of this book published as a Paris doctoral thesis in 1896, was soon exhausted, so that a new edition of it in the form of a translation will be welcomed by all who are interested in comparing the ancient Greek dances with the modern French ballet, or in reviving Greek dances.

The book of Emmanuel, which was the first to study the evolution of the Greek dances in a logical way by collecting references in Greek literature and studying Greek sculpture and vases, despite its lack of scientific archaeological knowledge has long been the standard work on the subject. Another book along the same lines, Diana Watts, *The Renaissance of the Greek Ideal*, has already been reviewed in *ART AND ARCHAEOLOGY*, V, 1917, p. 251. In both of these books the distinctive feature is the confrontation of the poses given by the monuments with those reproduced by a modern dancer or athlete and caught by instantaneous photography. The unfortunate thing about Miss Beauley's edition is that she has no good command of the English language, does not know French well and has no idea of Greek or Greek Archaeology, as absurd mistakes on nearly every page, too numerous to note, bear witness. In view, however, of the inaccessibility of the important original French volume in these days of Greek pageants, of so-called Greek dances, the layman and dance connoisseur will enjoy looking at the 600 figures and five plates and can gain some profit from reading the text.

D. M. R.

Stand up and be counted

YOU who are thankful that this war is over—stand up and be counted. You who feel it was worth it to spend billions of dollars to save millions of men—come forth and answer.

You to whom kith and kin are dear—who see your loved ones returning safe and sound—show that your thanks is of the heart, and real.

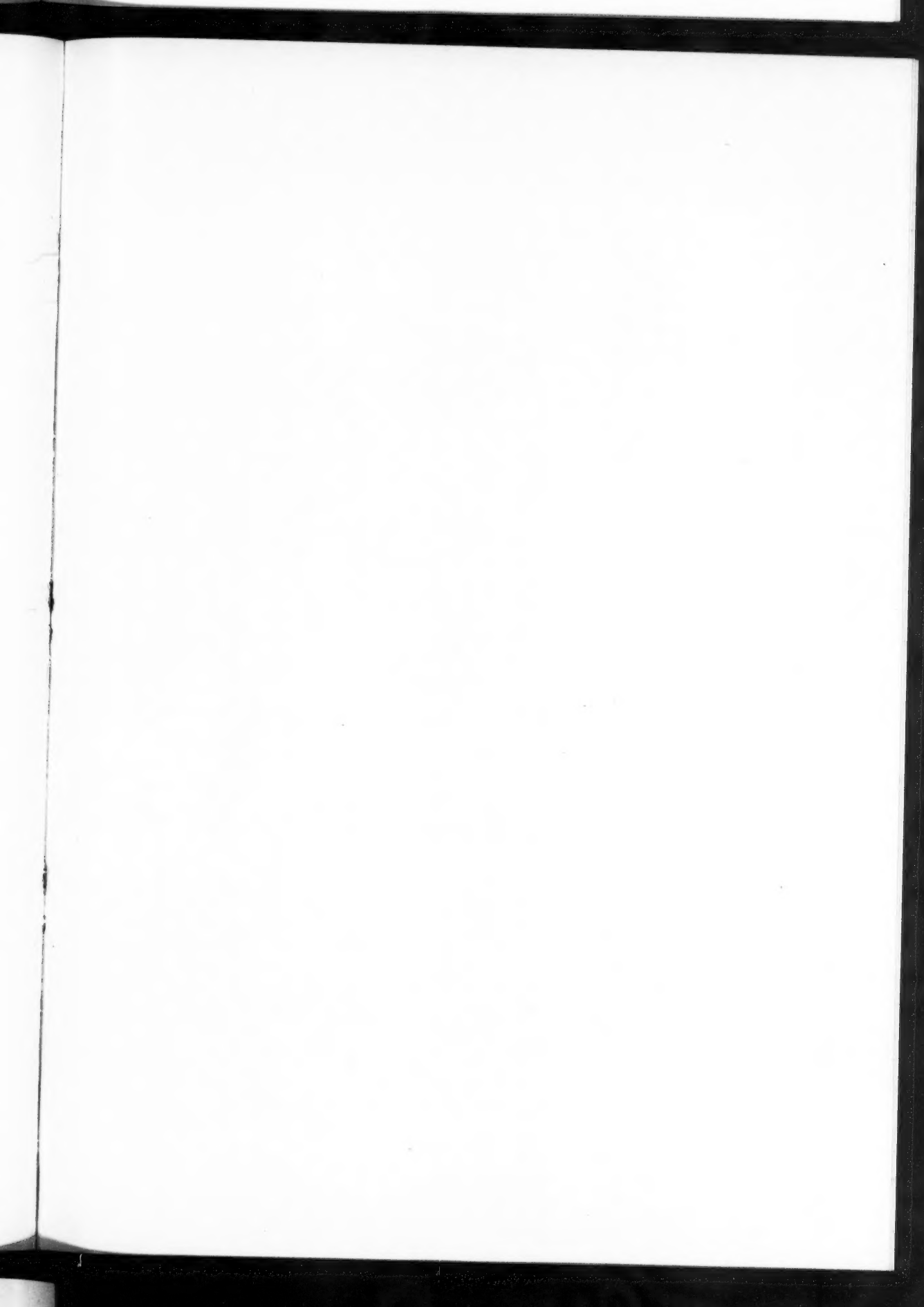
Let's pay the bill clean. Let's show our sense of honor is keen when the job is done, even though martial music and the stirring tramp of serried rows are dumb.

Peace came before we had to pay more—because we were willing to pay more. Now let's pay it.

*Satisfy your own sense of honor—
Subscribe to the Fifth Loan—the*

Victory Liberty Loan

Space contributed by
ART AND ARCHAEOLOGY
Prepared by American Association of Advertising Agencies



ART AND ARCHAEOLOGY IN 1919

Some Attractive Features of Future Numbers

COLONIAL ART NUMBER *(May-June)*

- I. DESTRUCTION AND PRESERVATION OF OLD BUILDINGS
IN NEW ENGLAND . *By William Sumner Appleton*
- II. THE BEGINNINGS OF SCULPTURE IN COLONIAL AMERICA *By Fiske Kimball*
- III. SOME EARLY AMERICAN PAINTINGS.

GREAT CATHEDRALS IN THE WAR ZONE

By Arthur Stanley Riggs

III. NOYON AND SOISSONS

IV. AMIENS

MARTYRED MONUMENTS OF FRANCE

By Theodore Reinach

TURKEY IN ASIA

*By Howard Crosby Butler, Morris Jastrow and
D. M. Robinson*

CINCINNATI AS AN ART CENTER

By Ernest Bruce Haswell, William J. Battle and others

ABRAHAM LINCOLN IN AMERICAN SCULPTURE

By Frank Owen Payne

THE TREE AND THE CROSS

By Georgiana Goddard King

SPECIAL OFFER

The next three numbers as they appear will be sent on
receipt of \$1.00. Address, with remittance,

ART AND ARCHAEOLOGY
THE OCTAGON • WASHINGTON, D. C.

